BING

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THE INTERNATIONAL CROSBY CIRCLE

THE INTERNATIONAL CROSBY CIRCLE

Founded 1950

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Cassette Offer

Lionel Pairpoint has prepared a 'Bing Sings The Brits' C90 tape, containing most of the titles mentioned in his article in BING 110. Price £3. He is also prepared to do a C60 of the Command Performance Victory Extra show he describes in his article about VJ Day. Price £2.50. The ICC will receive a contribution from the sale proceeds of these tapes. Contact Lionel at 86 Ellesmere Avenue, Mill Hill, London NW7 3HD

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A NEW VIDEO!

Details are shown below of a new video being issued by Festival Films on September 10th. The price is £16 (including postage in the UK - those outside UK should send appropriate postage) and it can be ordered from Mr. R. Dixon Smith, 58/59 Stonefield, Bar Hill, Cambridge, CB3 8TE. If this issue is successful, there will be a volume 2 which will include the short film 'Please'.

On the Road with

Bing Crosby
Bob Hope

Bing Crosby and Bob Hope donated their talents to many patriotic and religious films over the years, whether boosting morale during World War-II or promoting American ideals in peacetime. These rare shorts from the Bob DeFlores collection continue to entertain and inspire today! 88 min.

THE ROAD TO MOROCCO Trailer *(1942)*
The original theatrical coming attraction trailer!

THE ROAD TO HOME *(1945)*
Hope and Crosby caution "Don't jump ship and lose your service benefits," as they reminisce about their many "Road" pictures. Made for the US Navy.

COMMAND PERFORMANCE *(1943)*
Bob Hope, Jerry Colonna and friends entertain the troops during WW-II.

THE FIFTH FREEDOM *(1951)*
Bob Hope, Bing Crosby, Arthur Godfrey and Perry Como remind us of our American freedom of choice. Bing sings "You're a Grand Old Flag." Produced by Chesterfield Cigarettes during the Korean War.

YOU CAN CHANGE THE WORLD *(1954)*
Bob Hope and Bing Crosby join Loretta Young, William Holden, Irene Dunne, Ann Blyth, Paul Douglas and Rochester at Jack Benny's house to hear Father James Keller tell how all of us can do something to change the world for the better. Bing sings "Early American." Bob cracks jokes about some noisy cattle on a location shoot, while Jack Benny frets at the cost of the phone call! Directed by Leo McCarey.

THE ROAD TO PEACE *(1949)*
Bing Crosby joins Ann Blyth in an inspirational plea for world peace. They sing "When Irish Eyes are Smiling."

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Membership renewals fall due on 1st. January each year and subscription rates effective for 1995 are:-

UK	£8 per annum
Mainland Europe, including Eire	£9 per annum
USA and Canada	US $20 per annum
Australia and New Zealand	A$30 per annum
South America	£11.50 per annum

All remittances should be sent in **£ sterling** payable to 'Michael Crampton - ICC' with the exception of (a) U.S. and Canadian members who should send their remittances in U.S. dollars to F. B. Wiggins (b) Australian and New Zealand members who should pay David Currington in Australian dollars (c) Mainland European members (not Eire) who should pay Etty Gits in £ sterling. For addresses see inside front cover.

Articles for inclusion in the magazine should be sent to the Magazine Editor.
Other Correspondence concerning membership or other aspects of the club's affairs should be sent to the Hon. Secretary/Treasurer.

BING is the official journal of the International Crosby Circle and is published in April, August and December of each year. Opinions expressed in articles are those of the author and do not necessarily reflect the views of the ICC. All original material © ICC 1995.

EDITORIAL

We are all very sorry indeed to hear of the serious illness of Bob Lundberg, the Editor of the quarterly BINGtalks magazine. Bob has not been able to publish his magazine since February and we wish him a speedy return to good health.

Many of you will have been concerned at the late arrival of BING #109 and a word of explanation is appropriate. As the magazine was being prepared for despatch to you from Gateshead, there was a postal strike there. We had to await the outcome of this but as time passed, we put together a contingency plan for the magazines to be ferried to another part of the country for posting. Just as we decided to implement this strategy, the strike ended and we were able to post the magazines. Unfortunately the backlogs in the area were severe and the postal authorities took far longer than expected to clear the magazines. The situation was therefore beyond our control, but I can well understand the concerns of many of you when BING failed to appear on time in April.

Since the last issue, we have said farewell to 'The Grapevine' which was the quarterly newsletter on Bing and related items put out by John Marshall. John is retiring from work and he decided that the June newsletter would be his last issue.

Roger Osterholm's fascinating new book 'Bing Crosby: A Bio-Bibliography' is now available in the UK and full details are given elsewhere. The latest news on the Fred Reynolds series of books 'The Crosby Collection' is that Volume 4 is almost ready for despatch and it may well be that those of you who received Volume 3 will have been notified of the availability of the next instalment by the time you read this magazine. The 'Songography' project is still going ahead and Frans Van Der Kolff hopes to have this massive publication available at the end of the year.

Gary Giddins' extensive book will not be out until next year and in a recent letter, Gary told me that he has interviewed 225 people about Bing so far. His research is more or less complete although he says that if we come across a copy of the Paramount short 'Just An Echo' or the complete 94-minute edition of 'If I Had My Way' we must let him know!

Laserdiscs are making an increasing impact on the Crosby scene and we are honoured to have a special article from Ken Barnes (who played such a prominent part in Bing's final years) bringing us up-to-date with recent developments in this area. Over the last few months, I was delighted to see that W. H. Smith issued a video set of the Road films (Singapore, Zanzibar, Morocco and Utopia) which also contained trailers of the films as well. I am sure that they will have sold well and I hope this will encourage further issues of Bing material

New Bing CDs continue to appear and I was particularly pleased to see the Readers Digest set. It does not contain many rare tracks but it looks to be a very commercial package which may well be picked up by members of the public who are starting to discover Bing and his work.

We do try to produce some original research for you whenever possible and the feature on Front Cover Crosby in the last issue was certainly something different. I hope that the EP listing in this edition will similarly prove to be of interest.

All contributions for the December issue of BING should please be with me before October 25th. If you can supply material to me well before that date it would be helpful.

I look forward to seeing as many of you as possible at Leeds for the 30th. annual meeting.

Malcolm Macfarlane

SECRETARY / TREASURER'S REPORT

Greetings to all our members in this our 110th issue of BING. That we are bringing you a lively and informative journal 30 years after our founder Frank Murphy renamed the club and its magazine says much for his pioneering vision. BING and the ICC remain and flourish and we hope that we will continue to merit your interest and approval in the years ahead.

Tributes to John Joyce have continued to reach me and we are aware that his family appreciated our tributes in issue 109. We continue to miss John very much.

MEMBERSHIP

ETTY GITS We are delighted to announce that Etty has agreed to become our representative in mainland Europe. From now on, members in Europe will receive their journal from Etty and subscriptions should be sent to her at the address shown in the cover pages. Etty has requested that all monies be remitted to her in Pounds Sterling. Etty has plans to hold meetings and is thinking of ways to attract more Bing enthusiasts to our ranks. We wish Etty every success in her endeavours to promote the club in Europe.

NEW MEMBERS

BELGIUM Mart Matelart is our second Belgian member and as a former supporter of the ICC he is delighted to find an active club that he can once again support.

UNITED KINGDOM There are five new members to welcome and amongst them there is one who has been a Bing enthusiast for 60 years and one enthusiastic lady who received a signed photo from Bing plus three 78s which she has cherished since 1945. All are cordially welcomed to our friendly club.
Jim Baxendale (Lancs), Colin Collinbridge (Notts), Bill Green (Worcs), Derek Sanders (Surrey), Alastair Sherlow (Edinburgh) and Margaret Exton (Staffs).

DONATIONS

Generous support for club funds has been given by members since the last issue of BING but an outstanding and record amount has come via GEORGE HARWOOD who has contributed the magnificent total of 330 via his enterprising tape issues. We thank George for his prodigious effort on our behalf. Thank you too to members who bought the tapes. Other benefactors, including those who bought back issues, were:- Ralph Harding, Ray Purslow, Silvestra Segarra Soler, Lars Schinnerling, Thomas Kirchhoff, Mr R E Sharp, Alan Price, Derek Sanders, Peter Whitehouse, Graham Langley (British Institute of Jazz), J Riley, John Benstead, Paul Hennessey, Ron Holder and Phillipe Peerboom. Your support is greatly appreciated.

DEATHS

It is with great sadness that we must inform you that the following members have died.

Fred Dolby, Mr M Burnham, Mr B Burke, Mr A L Terry.

Fred died after suffering a long illness. Many will remember his jovial and congenial personality and will recall Fred's untiring support for matters Crosby. We extend our sincere condolences to the families and friends of the above.

LEEDS 1995

Our 30th annual Dinner/Meeting is cause for special celebration and we hope to see many new faces at this year's event on October 1st. Details of the day's activities are given elsewhere and I would just urge as many members as possible to attend this anniversary gathering.

Until October or December as the case may be, I extend my thanks to all members for their continuing support and interest.

Michael Crampton

The Secret Life Of Bob Hope

Bill Ewert has sent us an extract from this new book by Arthur Marx which raised a smile when we read it.

Hope was asked by the Chamber of Commerce to ride a horse down Hollywood Boulevard in their annual Santa Claus parade on the evening of December 6, 1941. Hope agreed but with one proviso. He wanted the slowest, most worn-out looking nag in the stable. The parade committee was puzzled by the demand. They wanted to sit him on a more thoroughbred-like animal - something befitting an important star's bottom. However, they acceded to his request and, the night of the parade, were as amused by what they saw as were the huge throngs that lined both sides of Hollywood Boulevard.

Leading the parade were two of Hope's minions carrying a large placard reading "Bing Crosby's fastest racehorse." And right behind them came Bob Hope, trotting along on the swayed back of what looked like "the Old Grey Mare, who ain't what she used to be."

BING ON LASERDISC

It is our job to reflect the contemporary Bing scene as well as considering the past and the rapid growth in Laserdisc issues demands comment. Noted record producer and writer, Ken Barnes, who played such a major part in Bing's final years, has kindly prepared the following article for us.

The increasing popularity of the Laserdisc in general has turned out to be good news for Crosby collectors in particular. In the last two years there have been as many Bing titles on laser as John Wayne, Bogart or Presley. Keeping up with them has been as pricey as it is pleasurable.

Time and space prohibits me from reviewing everything in this issue that has appeared, i.e. **Going Hollywood, Robin & The Seven Hoods, The Road to Hong Kong, Blue Skies/Holiday Inn, We're Not Dressing/Rhythm On The River, The Adventures of Ichabod & Mr Toad, Riding High and Bing - His Legendary Years..** so I'll just concentrate for this issue on the last four titles.

Pride of place must go to Bryan Johnson's ingeniously conceived BING - HIS LEGENDARY YEARS (1931-1957) on MCA. The 12" sleeve offers the same photo and title design as MCA's celebrated 4-CD set. Covering two disc sides, it is an extremely well-edited and handsomely crafted overview of Bing's career and is probably the fastest moving 75 minutes of entertainment to be found anywhere. And yet despite its pace it still hits all of its targets.

For this type of programme it is also something of a groundbreaker in that it eschews the use of a single interview. All the high spots of Bing's career are illustrated entirely by film, TV and newsreel clips (some well known, others enticingly obscure). It is hosted with enthusiasm and an affecting warmth by Dennis Miller (one of America's rising young entertainers who is also scoring major points these days as an actor - catch him in the new Michael Douglas box office smash, "Disclosure").

The sound and picture quality is, for the most part, outstanding. And it is obvious that producer/director Johnson and his team spent many, many weeks going through every bit of film they could lay their hands on. The brilliantly assembled results are a delight to see. The script, though, is not always accurate. In referring to Life magazine's list of the century's 100 greatest Americans, we are told that it contained "only two musicians - Elvis and Bing." In fact, it also included Louis Armstrong, Irving Berlin and Richard Rodgers. But, this apart, the whole thing moves along at a terrific clip and manages to touch just about every aspect of the Crosby career including his various sporting and business achievements. True, we don't get to know much about Bing - the person - but what do you expect in just 75 minutes?

The laser presentation is excellent in every way but one. The chapter coding is not fully satisfactory. Chapter one starts with "White Christmas" which is more than 4 minutes into the disc. This skips a very amusing title sequence and a number of excellent early clips - each one of which should have been chaptered individually. Also on each side is an unnecessary identification telling us, against a horrible blue background, which side we are looking at (as if we didn't know). But in every other regard, this is a tremendous package and it's nice to see that Bryan Johnson has included the International Crosby Circle in his long list of acknowledgements at the end of the programme. (So even the I.C.C. is now on laser).

If you're a laser buff, don't miss this one. It's a clear winner.

THE ADVENTURES OF ICHABOD & MR TOAD

This vastly entertaining 1949 Disney feature offers two stories for the price of one. The total running time is only 67 minutes - but it splits perfectly on to two sides of the disc.

Side one features a very witty adaptation of Kenneth Graham's timeless English classic "Wind In The Willows" beautifully narrated by Basil Rathbone (in his second screen association with Bing). It captures ideally the much-loved residents of Toad Hall centring on H. Thaddeus Toad's ill-advised infatuation with motor cars. (Toad's voice incidentally, is portrayed to perfection by the wonderful Eric Blore).

Side two opens with Bing's voice remarking "J. Thad was quite a lad," and then explains that America too has its share of literary characters. He then proceeds to tell and sing the story of Washington Irving's "Ichabod Crane". The songs - by Don Raye and Gene De Paul - are all good and Bing performs them to perfection, especially "Katrina" where his voice, richly vibrant and romantically compelling, is at its very best. His narration, too, is full of wonderful asides and characteristic quirks. Overall, the humour in both stories is far more subtle than one expects from the average Disney feature and is probably beyond the understanding of the five to ten year-olds who form the biggest part of that market. Also the "Ichabod" tale does have a genuinely scary climax. Nevertheless the film, in its day, was very successful. And it still holds up as first rate entertainment.

The animation throughout is top of the range stuff and is captured so lovingly by the laser technology that it would be pointless to even consider the tape. But that's not the only point in the disc's favour apart from Bing's contribution, avid Disney fans welcome it for another reason. Both segments are available as individual video tapes - but only on laser are the two combined as a double bill in their original theatrical form. And while side two is Bing's side, his voice is heard briefly on side

one -boo-boo-booing over the titles - which, along with his opening remarks on side two, can't be found anywhere but on laser.

WE'RE NOT DRESSING / RHYTHM ON THE RIVER (MCA Double feature)

Subtitled "The Bing Crosby Collection" this two-disc set comprises the two films (1934 and 1940 respectively) plus their original theatrical trailers and comes in a nicely presented gatefold sleeve with informative notes, photos, cast, credits and loads of chapter stops.

Of the two films, "River" is by far the most impressive "Dressing" has Bing saddled with a really poor script (and his ears glued back). It's supposed to be a comedy but the laughs are hard to find. The writers obviously felt that one comedy duo - George Burns and Gracie Allen (delivering the weakest material of their career) - was not enough so we get a second one - Ethel Merman and Leon Errol (their gags are even worse). The film's only assets are the leading lady, Carole Lombard (she and Bing really light up the screen in their scenes together) and, of course, the wonderful Crosby vocals on such great Gordon & Revel songs as "Love Thy Neighbour", "May I", etc.

Carole Lombard finds that she loves her neighbour.

"River", though, is a very different proposition. It too has great songs - by Monaco and Burke - but Dwight Taylor's script (based on an idea co-authored by Billy Wilder) is quite simply one of the wittiest properties that Bing ever worked with. The amusing and elaborately constructed plot has Bing and Mary Martin as "ghost writers" for a famous Broadway composer (Basil Rathbone again) who has lost the knack of writing the successful songs expected of him. To make matters more complicated neither Bing nor Mary are aware of the other's involvement in this cunning subterfuge.

The songs emerging from this lively brew include "Only Forever", "That's For Me" and the title song. The latter delivered with tremendous verve by Bing and the Wingy Manone band is one of the film's high spots.

It's obvious from his performance that Bing clearly enjoyed making this film (which, to my mind, ranks as one of his best) and he is well backed up by Mary Martin and, particularly, Rathbone as the snobbish phoney composer - a sort of Andrew Lloyd Fibber. And, for extra comedic back-up, there's Oscar Levant with a string of acid one-liners. In one scene Rathbone, talking to Miss Martin, points to Levant and says "He does all my thinking for me". To which Levant adds "it's only a part-time job".

Bing's long-time M.D. John Scott Trotter also makes an amusing appearance and the whole picture is a delight from start to finish. MCA have unearthed a really top-quality print that sounds as good as it looks.

While this double disc can be recommended, I would have preferred "Birth Of The Blues", which had the same leading lady and the same director (Victor Schertzinger), as the companion to "Rhythm On The River". But such decisions are not the province of the customer. More's the pity.

RIDING HIGH (Paramount)

This likeable 1950 film marked the first teaming of Bing with famed director Frank Capra. It's actually a remake of Capra's 1934 classic "Broadway Bill" and follows the original so closely that portions of the 1934 footage are used quite liberally to augment the re-hash. Even the supporting cast is peppered with familiar actors repeating their original roles.

Having recently seen "Broadway Bill", I have to say that this remake suffers somewhat by comparison. To begin with, "Riding High" is over 20 minutes longer and drags quite sluggishly in places. On the credit side, however, Bing is far more comfortable in the lead than Warner Baxter was in the original. Baxter was a good enough actor in his own way - but in this role he resembled an out-of-work bank manager whereas Bing fitted easily into the film's jaunty racetrack atmosphere .... for obvious reasons.

The intention, clearly, was to capitalise on Bing's popularity and Capra's great reputation by creating a musical version of a past success. The songs by Burke and Van Heusen measure up to their usual high standard but the two best numbers -"Sure Thing" and "Someplace On Anywhere Road" are thrown away inconsequentially while the film's hit is presented in such a laboured and drawn-out routine that its whole impetus fizzles out at the very point where the film cries out for pace. (Bing later gave the song its proper wings in his brilliant commercial

recording - which certainly assisted the film's performance at the box office). The most telling musical moment in the film - and the best staged - is "Camptown Races" which features Bing at the very top of his form.

The film, as I said, is likeable and Bing emerges with skill and distinction as do the excellent supporting cast (which includes an unbilled appearance by the great Oliver Hardy - minus Stan Laurel). The disc offers a good quality rendering of the film. There are only token chapter stops for (A) the trailer of "Broadway Bill" which opens the disc (B) The main feature - on sides one and two - and (C) the trailer for "Riding High" and the cover has a very attractive picture. So, despite the film's occasional shortcomings, this is still a laser worth buying.

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Bing's laser output has also been enhanced by the appearance of a special de-luxe boxed set edition of "That's Entertainment" which, in addition to featuring the original film (with widescreen sequences in their original aspect ratio) also contains a featurette on the making of the film. Bing can be seen strolling around the MGM backlot - pausing to light his pipe - and there are shots of him rehearsing his commentary before the camera. These sequences are only available on laser.

One wonders if future Crosby discographies will include his many appearances on laser. In my opinion, they certainly should.

Well, that's all for this time. In the next issue, I'll review more items of Bing on Laserdisc.

Ken Barnes

(Editor: Thanks Ken for a superb article. We are indeed fortunate to have writers of Ken's stature contributing to our magazine and we look forward to his next article. Ken hopes to be at the forthcoming Leeds meeting to show us some of his Laserdisc collection.

Laserdiscs are enjoying a rapid growth similar to that seen by the CD in its early years and I had the pleasure of seeing a demonstration of the 'We're Not Dressing' laserdisc at Barry Whittingham's home a month or two back. The quality was quite astounding and I have never seen anything like it! I shall have to start saving for the equipment.

I notice that Warner Brothers now have a number of Laserdiscs in issue containing many of their Looney Tunes or Merrie Melodies cartoons. Several of the cartoons containing caricatures of Bing or imitations of his voice are featured and these are:

The Golden Age of Looney Tunes, Volume 1
- Hollywood Steps Out
- Swooner Crooner
- What's Cookin' , Doc?

The Golden Age of Looney Tunes, Volume 2
- Catch as Cats can
- Hollywood Canine Canteen

The Golden Age Of Looney Tunes, Volume 4
- Crosby, Columbo and Vallee
- Let It Be Me
- The Woods are Full of Cuckoos

Bugs Bunny, Superstar
- What's Cookin', Doc?

Bugs & Daffy: The Wartime Cartoons
- Swooner Crooner

Looney Tunes Curtain Calls
- Curtain Razor
- What's Up, Doc?)

VJ Day

The many celebrations this year of the fiftieth anniversary of the end of WW2 inevitably remind us of Bing's activities during 1945. Our cover picture is particularly appropriate, therefore, as it shows Bing broadcasting on the Armed Forces Radio Service in that far off year. Lionel Pairpoint puts his own personal view of the events which took place in August, 1945.

After the euphoria of the VE Day celebrations came the recognition that very little had changed. We were still at war with an irrational and implacable enemy. The process of winkling out the Japanese troops from the Pacific Islands had already begun but the bloody battles at Iwo Jima and Okinawa, served to warn what the eventual cost, in lives, of ending the conflict by conventional means, might be.

Revenge has always been one of the most powerful of motives and ordinary people, dehumanised by six, long years of suffering, blindly welcomed, the bombing of Hiroshima and Nagasaki, on the 6th and 9th of August 1945. No one really knew what an atomic bomb was, or its effects. They only knew that it was bigger than the 25,000 pounders that had been dropped on Germany and had killed quite a lot of another race that they had been conditioned to hate, anyway. "Get The Jap And Get It Over!" was the slogan on the posters and wasn't that just what we had done? Our 'boys' would be coming home and we could have picnics and holidays by the seaside, aside, again, together with a legacy that would, forever, haunt mankind. Unconditional surrender came on the 14th August and the following day was declared a public holiday, to be known as VJ Day. Once again the tears fell, the bonfires were lit and on a lighter note, the same songs were sung. Well almost - 'My Guy's Come Back' had been replaced by, 'Coming Home'.

Where was Bing at this time? It is fairly certain

that around 14th or 15th August, he was occupied recording his portion of 'Command Performance - Victory Extra' for the Armed Forces Radio Service. He compered the hour-long programme, in the absence of Bob Hope who was overseas, "annoying the English".

The show appears to have been constructed from excerpts from previous AFRS broadcasts and commences with a short prayer by Ronald Colman after which, Ken Carpenter, officially opens proceedings with the dedication, "Commemorating Allied Victory throughout the World" and Bing is moved to voice everyone's feelings, " .... You can't throw your hat in the air - That's for run of the mill holidays - I guess all that anybody can do is, thank God it's over".

A host of stars were on parade. Jimmy Durante crosses words with both Bette Davis and Jose Iturbi. Marlene Dietrich introduces Burgess Meredith, in his cinematic role, as journalist, Ernie Pyle. Lucille Ball is involved in a piece of nonsense with Harry Von Zell. There are personal messages, welcoming peace, from Ida Lupino, Rita Hayworth, Ginger Rogers, Claire Trevor, Don Wilson, George Montgomery and others. Danny Kaye performs the 'Lobby Scene' from 'Up In Arms' and for musical content, the programme relies on the talents of Dinah Shore ('I'll Walk Alone'); Ginny Simms ('You'd Be So Nice To Come Home To'); Frank Sinatra ('The House I Live In') and Johnny Mercer ('GI Jive').

Bing joins Frank Sinatra in fun-poking parodies of, 'You Are My Sunshine', 'Sonny Boy' and 'You're The Top', originally heard on Command Performance No. 126 and for his 'it's almost over' hit song, 'San Fernando Valley', he is formally introduced by William Powell. Unfortunately, "kindly old Reverend Thomas", arrives early, causing Bing to hastily amend the lyric in his own inimitable fashion.

The programme closes with an epilogue, read by Orson Welles and a proclamation that this is "the first day of World peace' - if only it had been true ....

Lionel Pairpoint

(Editor: In addition to the show described by Lionel, there was a special all-network radio show on Sunday, September 2nd, 1945 which was broadcast in place of the regular programmes. That day, General MacArthur had formally accepted the surrender of the Japanese on the aircraft carrier Missouri in Tokyo Bay and the half-hour radio show that night was to celebrate the event. President Truman himself said a few words and the show was again compered by Bing who must have been almost a national spokesman at that time. The final song of the show was introduced by Frank Sinatra as he asked Bing to sing 'White Christmas'. Bing duly obliged and created a very moving and poignant moment in broadcasting history.)

BING IN THE USA

Many of you will have heard that Bob Lundberg has had to undergo 2 very serious operations and although he is improving he still has 2 more operations ahead of him. The Spring issue of BINGtalks was therefore cancelled. Get well soon Bob, we miss you!

Following its unprecedented three-day holiday film festival last Christmas featuring 10 of Bing's films (as reported in BING 109), the American Movie Classics cable television channel has regularly scheduled more of Bing's films over the past 6 months. From January through June 1995, the AMC channel has shown these 11 films a total of 26 different times: HOLIDAY INN (1942); GOING MY WAY (1944); BLUE SKIES (1946); WELCOME STRANGER (1947); THE EMPEROR WALTZ (1948); A CONNECTICUT YANKEE IN KING ARTHUR'S COURT (1949); MR. MUSIC (1950); RIDING HIGH (1950); JUST FOR YOU (1952); LITTLE BOY LOST (1952); and SAY ONE FOR ME (1959).

This continuing nation-wide cable television coverage is bringing Bing's film career to the attention of a new generation of American viewers, including many who did not have the opportunity to enjoy Bing's talents when these movies were originally shown in theaters back in the 1940's and 1950's. The AMC network is to be commended for its ongoing contributions to what could become a significant rediscovery, almost two decades after his death, of Bing's great achievements over so many years as one of the leading stars of Hollywood films. On other channels, it was good to see the A.& E. 'Biography' programme again during May. There has also been a superb tribute to Bing on radio and Bert Bishop will review this in greater depth in his section of the magazine. Ernest Sutkowski's radio show featuring Bing has been switched from station WRTN to their sister station WVOX-AM for those of you in the reception area.

There are now an incredible 22 titles featuring Bing available on Laserdisc. The latest releases are 'Just For You' and 'Mr. Music.' So far this year, 8 laserdisc releases featuring Bing have been issued so clearly the market response to Bing on laser is well above average. The video scene shows the same kind of activity with 4 new releases in June, namely 'Birth of the Blues,' 'Rhythm on the Range,' 'Waikiki Wedding' and 'Welcome Stranger. There are no less than 14 Bing videos displayed in the latest Sale Book from Movies Unlimited and slowly, but surely, a large number of Bing's movies have become available to video collectors in the U. S. We can only hope that more of his Paramount films from the 1930s and 1940s will continue to appear in video stores in the future. Incidentally, an apology is appropriate here as 'Pennies

From Heaven' does not appear to have been issued on video as we intimated in BING 109. I am afraid that there must have been some confusion with the film of the same name starring Steve Martin.

No further news of the legal battle within the Crosby family but Gary Crosby has been in the news as he intends to create a duet album with his father. Apparently Gary has secured the rights to 12 of his father's recordings for the purpose of adding his own voice in a similar manner to Natalie Cole and her father Nat King Cole. Takes your breath away doesn't it after Gary's complaints about his father's cruel treatment of him. Nevertheless they should create some interest in Bing if and when Gary gets the recordings issued. The newspaper cutting reproduced here is from the Hollywood Reporter of February 27 and was sent in to us by Vernon Wesley Taylor.

Wig Wiggins

Crosby warbles with dad Bing

'White Christmas,' 'Easter Parade' on list of songs for new CD release

By Tony Gieske

Actor-singer Gary Crosby has won the rights from MCA-Universal to add his own voice to recordings made by his father, supercrooner Bing Crosby, and plans to assemble a group of songs from the 2,500-tune catalog for release as a CD.

"We've got it all set up to do 12 tunes," said Crosby. "We've got 'em sketched out in such a way that with the new electronic digital stuff that's going on today, I can sing duets with him, I can sing counterpoint around him, he can sing a chorus and I can sing a chorus, we can change keys, we can do the whole schmear."

Helping Crosby to produce the record are vocalist Bobbi Boyle, with whom he has been on tour; guitar player Jimmy Stewart, formerly of the Andy Williams television show; and Stewart's wife, vocalist Terry Tilton.

The tunes to be redone will include "White Christmas," "When the Blue of the Night Meets the Gold of the Day" (Bing's old theme song), "Be Honest With Me, Dear," "Easter Parade," "You Must Have Been a Beautiful Baby," "Moonlight Becomes You" and "Dinah."

Crosby, 61, has had a career as a television actor, guest-starring in "In the Heat of the Night," "Matlock" and "Murder, She Wrote." His films include "The Night Stalker," "Three on a Date" and "Two Tickets to Paris." He's also recorded as a singer for Decca, Warner Bros. and World Pacific.

But he credits a "rebirth" in his musical career to a tour that began last year in Pasadena with the Guy Lombardo Orchestra under the direction of Al Pierson. Boyle, who re-creates the Jo Stafford parts in the Pied Pipers unit on the tour, gave him the idea for the posthumous recording project.

As the weeks of one-nighters unfolded, Crosby said, "she came

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Crosby

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up with this idea. She said, 'You know, Natalie Cole did a thing with her father, why the hell don't you do it with your father?'

"I said, 'Hey, you think I could do it?' She says, 'You can do anything, just get your butt off the chair and get going on this.' "

"MCA wants us to do it," Crosby said, "but they can't market it because they're into country and rock and not this kind of thing.

"Because this will be done by intercutting my own performance with new orchestrations," Crosby explained, "and combining them with dad into like a two-in-one kind of a thing. So it gives you the haunting sound of yesterday and then the same thing of today, and then a combination of the two."

It won't be quite the project that gave Natalie Cole a historic hit on "Unforgettable."

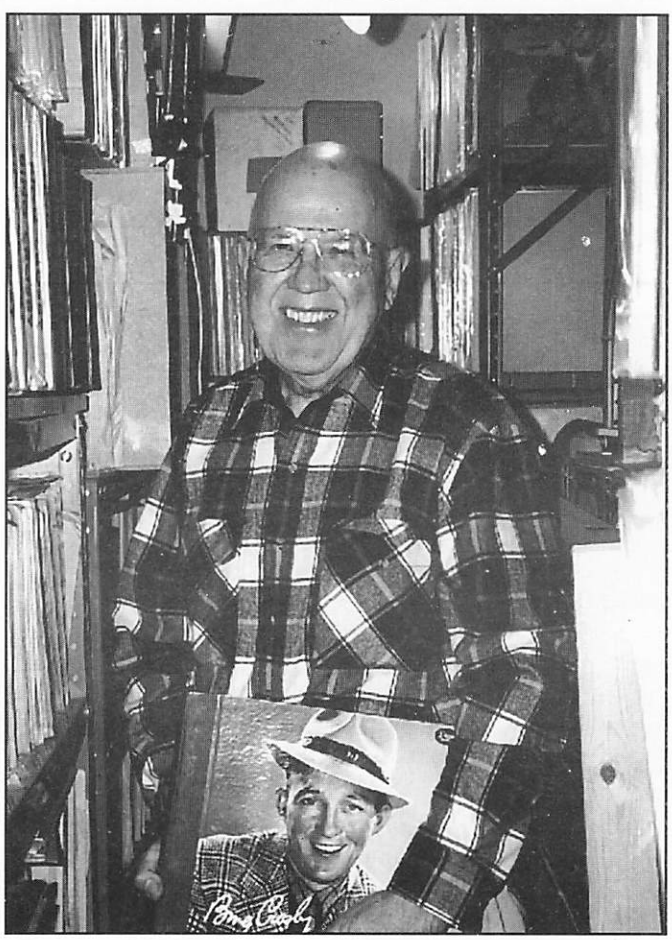
"We don't want to get into that thing of taking the voice out like Natalie did," Crosby said. "That's really expensive, when you take the voice out and put it somewhere else.

"We're looking for a major label or an independent with major distribution. But you have to have something to show them, you know, so we're gonna put a couple of these things on CD. I think we'll do 'White Christmas' and 'Blue of the Night.' "

"...My City By The Bay..."

During what appears to have become my annual pilgrimage to the USA, I happened to be in San Francisco during May. As usual on my travels, I do try to meet up with any local Crosby enthusiasts and in San Francisco, it just had to be Jack Souther. I have been aware of Jack's existence for many years and his mouth-watering adverts for the sale and purchase of rare Bing items have often caused me to draw breath in amazement.

I arranged to visit Jack at his house and like all Crosby folk, he made me very welcome indeed. Jack is now 76 but still has the collecting bug, so much so that he is now busy buying Laserdiscs although he does not have the equipment to play them. He does not consider himself the 'biggest' collector in the world (however that is defined) but he is particularly proud of his non-commercial record collection. The bulk of Jack's collection is stored in a packed system of racks spread over 2 large rooms and I was staggered by the sheer volume and scope of this. Jack not only collects Bing but many other artists as well and his collection must be far more extensive than that of many radio stations.



Jack amongst his treasures.

As I am beginning to realise, being a Bing fan in the USA can be a lonely existence because of the vast distances and there are not therefore many opportunities for personal meetings. We must count our blessings in the UK because of the better chances to get together as interaction with other enthusiasts is always stimulating. I always think that attending the Leeds meeting is akin to receiving a transfusion of Crosby plasma. You would think that a conurbation as large as San Francisco would have many Bing fanatics but Jack appears to be on his own.

San Francisco played a prominent part in Bing's career from the early days in 1926 when he appeared there as part of 'Syncopation Ideas' with Al Rinker. As we all know, he lived in the lovely San Francisco dormitory suburb of Hillsborough during the last 14 years of his life and in between there were many important involvement's with the city. In the late 1940s he taped many of his radio shows there (it is said that he found the audiences more responsive than those in Hollywood) and after his appearance there with Paul Whiteman in 1929, he returned to the city in September 1932 as a top star in his own right. Whilst I was in San Francisco, I went into the library and looked up the local newspapers for 1932 to learn a little more about that September visit. The San Francisco Chronicle of September 10, 1932 has a photo of Bing and Conchita Montenego on the front page bearing the following caption:-

Public Likes Old Songs Best, Says Bing Crosby on Arrival.

New songs can never take the place of old and tried favorites, in the opinion of Bing Crosby, radio crooner, who arrived in San Francisco yesterday on the Lark. He was accompanied by Conchita Montenego, screen star.

> *"Wherever I go," said Crosby, "after a few new songs the audience invariably asks for the old ones like 'When the Gold of the Day Meets the Blue of the Night' and 'I Surrender Dear.' " Crosby has not changed in appearance or disposition from the days when he played here with Paul Whiteman and Paul Ash and dreamed he would one day be earning the staggering salary of $200 a month. That was before the advent of radio.*

The rest of the short report concerned Miss Montenego who was to appear at the Fox Theatre with Bing. Who was she and whatever happened to her?

Bing opened at the Fox Theatre on Friday September 9th and stayed until Thursday September 15th and it was a cine-variety show with live performances alternating with the film of the week. The review of the opening show in the Chronicle stated that Bing put over his songs in the inimitable way which had made him so popular on radio and the songs he sang were quoted as:-

1. Just One More Time.
2. Somebody's Waiting For Me
3. With a Song In My Heart

4. Was That the Human Thing To Do?
5. I Surrender Dear.

Possibly No. 1 was either 'One More Time' or 'Just One More Chance' whilst No. 2 could well have been 'Where the Blue of the Night'. A rave review of the show on Saturday, September 10 in Variety said that Bing had to sing 4 separate encores in response to the tremendous ovation he received and among the songs used in his performance were:-

1. Dinah
2. With A Song In My Heart
3. Paradise
4. Was That The Human Thing To Do?
5. It Must Be True
6. I Surrender Dear
7. Some Of These Days

Bing was accompanied by Eddie Lang and Lennie Hayton and the takings for his week's engagement at the theatre were $40,000 which was a record for the venue. On September 16, Bing recorded 'Please' in San Francisco and that night, he began a week's run at the Fox Theatre in Oakland (on the other side of San Francisco bay) before moving onto a week's residency at the Paramount Theatre in Los Angeles where his big song in his 15 minute performance was 'Love Me Tonight.' I am still researching the rest of Bing's personal appearance tour of 1932 and further details will appear in BING in due course.

In the mid 1930s, two very large bridges were erected in San Francisco, one was the famous and photogenic Golden Gate Bridge whilst the other was the longer Bay Bridge linking San Francisco and Oakland. The Bay Bridge used a small island in the middle of the bay to link its 2 separate sections and the progressive San Francisco City Fathers thought that it would be a wonderful celebration of the completion of the 2 bridges to hold a major fair on the island. Funds were provided by central government to enable the island to be extended by reclaiming land from the bay on the basis that an airport would be built there. Once the land was reclaimed, it was decided to first of all hold a 'World's Fair' on what was then named 'Treasure Island' in 1939 before erecting the airport. The 'Golden Gate International Exposition' as it was called took place during 1939 and drew huge crowds. Bing was invited to appear there on Sunday, October 8th. 1939 and he, John Scott Trotter and the George Olsen band put on 2 separate free 1 hour shows in the Temple compound on the island. Bing's appearance helped to boost the day's total attendance to 187,730 which remained the record for the duration of the Exposition. Bing was given a medal to commemorate this which in fact Kathryn Crosby mentions on page 211 of her book 'Bing and Other Things.' The crowds on that far off day were so vast that Bing was unable to reach the island by road along the Bay Bridge and he had to be taken there by yacht. The local paper records that three men were arrested at Bing's performances for emitting 'Bronx cheers' and they were later fined $10 each. How things have changed!

With so many important associations with the city over the years, Bing undoubtedly left his heart in San Francisco too.

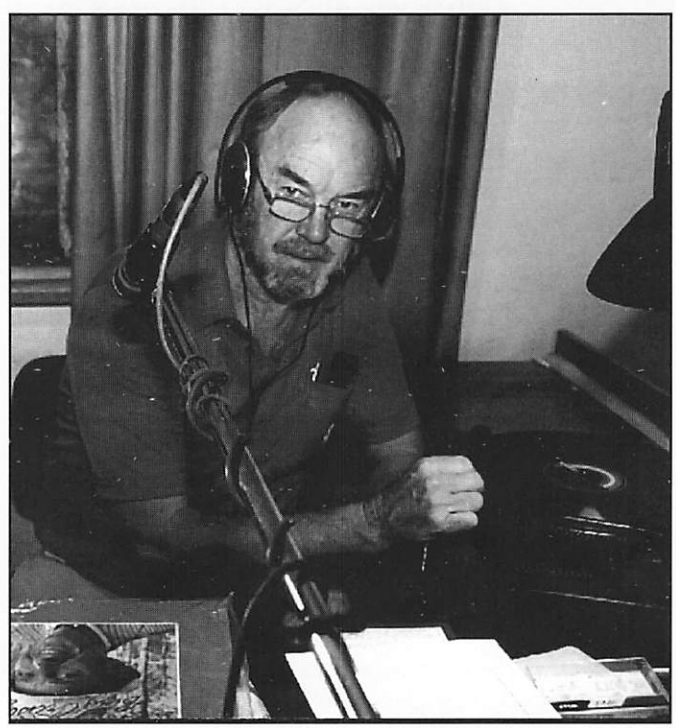
Malcolm Macfarlane

MAINLY BING - IN AUSTRALIA

Ronald Field wrote to us about his radio programme in Sydney, Australia and we published part of his letter in BING 108. The rest of his letter was well worth reading as you will see.

I've been a Bing 'nut' since 1944. This came about because at that stage the kids here in Aussie used to write to the stars for photographs. They'd arrive and were mostly a post card size. However, with Bing a letter came telling about his latest film and then a day or two later (how that was always managed I just don't know) a photo from Bing. No ordinary one but a 10 x 8. I thought this will do me. Also Bing was on the wireless and in pictures whereas, say Alan Ladd or John Wayne were only in the pictures. So, in 1944 Bing became 'Number One'.

Over the years I was always writing to the radio stations to play Bing's version of a hit ('Secret Love' instead of Doris Day and the like). In 1949 I started to work for Hoyts Theatres in Sydney (they didn't release Bing's films as Paramount had their own theatre) and during the next few years there were a number of Bing's films shown all over suburban Sydney. Some times it would take 2 hours to get home, but I managed to see quite a lot of his films.



Ron broadcasting his 'Mainly Bing' show.

In 1957 I decided to head off for Canada. I arrived in Vancouver in late July and on August 2, I was in Seattle and about to head further south when I saw Bing's photo in the paper. I thought that if Bing was in town I just had to meet him, somehow or other. I was able to find out where he was staying and wrote a note and left it for him. Later that Friday night I was walking around town when a car pulled up outside a restaurant and out gets Bing with Phil Harris and 2 ladies. Do I approach him now or wait? Thinking that a hungry man could be a cranky man I decided to wait. I did some window shopping and must have known every article in each window. Finally they came out of the restaurant and I thought "It's now or never". The old heart was pounding away madly.

I stepped up and introduced myself and Bing said "Yes I got your note". Then a little conversation how long I was here for, where was I going etc. Bing asked was I going to Los Angeles and I said "Yes" and he said "Go and look up my brother". Just like most of us tourists do. I excused myself as I didn't want to delay him too much longer. I didn't even worry about asking for an autograph.

Saturday morning was The Seafarer's Parade and Bing was the special guest and given the Keys of the City. Walking along the street past some shops and behold there was Bing again. I had my camera (a 120 roll film job). I took 5 or 6 photos and Bing kindly looked at the camera for me. Imagine my horror when I finally had the slides developed and all 5 or 6 photos were on the ONE slide. I was so excited at the time and rolled the film too quickly. Bing had a cigarette coming out of his nose, his ear, his cheek. I had the opportunity of relating this to Bing at Turnberry when I walked 14 holes with him and Harry and Nathaniel (I caddied for Nathaniel in the Pro-Am. In the same group was Max Faulkner whom I had met at Reading when I lived there in the 70s). Bing and I had a good laugh about my photos. In Los Angeles I was fortunate to see Bob Crosby at a TV fund raising show and I went to the Crosby Building on Sunset Boulevard and met Larry and that also was a delightful half hour. Larry asked if he could help and did I want tickets to Disneyland and I said no as I didn't want to seem as though I was after anything from them.

In the mid-50s I saw Gary in Sydney with Louis Armstrong but I never met him. About 1964/65 I met Philip when he was in Sydney and had a beer with him. I gave him a book called 'The Ampol Book of Australiana'. In 1966 I went to live in England for about 2 years. During this time I spoke to Bing on the phone once or twice. I also saw him at The Connaught in 1967 and did ask for an autograph this time. One could ring the newspaper and ask where Bing was staying and they would tell you and then I phoned and he answered the phone. I was at Wembley living and working and Bing was off to golf at Wentworth, but I just didn't have a clue where it was. Returning to England in 1972 until 1979 was a real treat. Seeing both the 1976 Palladium concert (opening night) plus another night a few days later and again in 1977 I went twice including the last night. I did see and talk to one or two ICC people as I knew the tie (do they still have them?). In 1975 Bing was in London again and I was a member at Calcot Park Golf Club at Reading. Staying at Claridges this time I wizzed along at lunch time with some information on my Golf Club and asked Bing if he would have time for a game. I left the books at about 12.30 pm. About 3.15 pm or so my phone rang and you can imagine my surprise after saying hello this voice said "It's Bing Crosby here". I nearly fell off the chair. This particular visit he said he didn't have the time to play golf and "I don't have my sticks with me". I worked for British Transport Hotels at this time (part of BR). Knowing Bing was playing at Turnberry in a Pro-Am I took a couple of days leave. As usual I wrote Bing a note.

I tried to get onto the course and I was told it was closed (Bing and the boys were playing). Into the Dormie House where I stayed with Jack Newton (Jack I had known for years as we were at the same golf club in Sydney - Muirfield). Anyway Jack and Bob Shearer and a couple of others finally went onto the course. I went with them and then hightailed it over to where Bing and the boys were. I introduced myself and Bing said "Yes, I received your note", and then a wonderful couple of hours with him and the boys and finished up caddying next day for Nathaniel. This time I had an Instamatic camera and quick photos. Was able to get a few of him and finally got one of the pair of us.

A younger Ron meets Bing.

Bing was always great to me. I have written about Bing - 'Bing Crosby, The Man I Knew' - and that is about 8 pages of A4.

During the 80s back in Aussie I was still chasing radio and T.V. and newspapers. I have been on ABC Radio 2BL in Sydney around an anniversary and also on Community Radio in Sydney for a birthday programme. Four years ago I moved down to this area - Wollongong, some 50 miles south of Sydney where I now have a radio programme called 'Mainly Bing'. What else could I call it?

So far, I have done over 120 programmes and my latest convert to the cause is an 18 year old Brazilian student who is visiting us and is now mad about Bing.

Ron Field

COLIN PUGH: WE NEED YOU

The GOLDEN RECORDS children's stories The Emperor's New Clothes, An Axe an Apple and a Buckskin Jacket, Ali Baba and the Forty Thieves and A Mother Goose Fantasy are not LPs which have had much of an airing with me. The material is not particularly entertaining for a person old enough to wear long trousers, and those which have any substance only last a few bars. At least that's what I thought until the recent CD Harry Lillis: Take a Longer Look. A comparison of three tracks from the CD - "How Lovely is Christmas", "Boy at a window" and "I Love You, Whoever You Are" - shows not only that the CD has longer, complete versions of the songs, but the last-mentioned is a completely different master to the one on my LP.

The LP in my possession of An Axe, An Apple and a Buckskin Jacket (which also includes The Emperor's New Clothes) is a UK LONDON release, LGK 137. Here "Boy at a Window" and "How Lovely Is Christmas" are quite short and may well have been edited from the same masters used for the CD. They are by no means complete performances as on the CD, and Bing even speaks over the introduction of one which is not so on the CD. The most intriguing variation, however, is with "I Love You, Whoever You are" from Ali Baba and the Forty Thieves which I have on a WONDERLAND LP, WLP-314. This is obviously a different master from the one appearing on the CD which is much longer and presented by Bing with a noticeably more sensuous Latin/Aerican accent. This is a real gem: the song is delightful, the arrangement and orchestration swinging, and Bing's performance outstanding.

What now intrigues me is, have any other jewels gone missing with Ali Baba and the forty thieves or their GOLDEN accomplices? This mystery is only deepened and the intrigue heightened by Colin Pugh in his ALTERNATE BING CROSBY published in 1988. In the preface to this invaluable reference book, Colin states "Hitherto, it has been supposed by collectors and. in fact, appeared in print, that 'all recordings (from the GOLDEN sessions) were issued on albums'. This is not so as some issues, other than LPs, contain material that does not appear on any LP". Colin says he had done some initial research over a period of several months and had intentions of publishing detailed information on the GOLDEN sessions if there was sufficient interest.

Colin, my interest is bordering on despair. Please, please enlighten me and the other collectors with the complete analysis of the entire 1957 GOLDEN session and issues you tantalised us with all those years ago.

On a different slant, the suggestion that Dr. Mize's book on Bing could now be reprinted is fascinating. I wonder if we could possibly have an extract published in BING to gauge its worth and perhaps enlighten our readers as to the content? The section reviewing what to me is one of Bing's greatest recordings, "The Last Round-up", would be of particular value for this purpose.

David Currington

(Editor: A desperate appeal for help from David which I quickly referred to Colin Pugh with the following response.)

DAVID CURRINGTON: I'M WORKING ON IT!

Malcolm has passed on your plaintive article concerning what I have collectively titled - "THE GOLDEN SESSIONS".

As indicated under this heading in my second edition of the 'Alternate Bing Crosby' the subject was so complex and I was so bogged down with other people's projects (happily so, I hasten to add) that in order to avoid drastic delay in the publication of the 'A.B.C.' I decided to shelve this section with the ultimate aim of producing it separately and exhaustively. Not the least of the reasons behind this decision lay in the fact that because of its very nature it would have to be dealt with and presented in an entirely different format and the analysis on completely different lines.

It was at this point that a friend of mine here in Bristol, Mr Len Hawkings, with whom I have held weekly Bing research sessions for a great many years now, agreed to join me in working on the Golden Sessions. Much time was spent and we came close to covering about half the work involved when yet again, we were side-tracked on other projects. The time is approaching when we will be able to return to the Golden Sessions and hopefully, this time complete the job. When I say that every word and note has to be examined and compared - issue to issue - you may begin to get a rough idea of the work involved. Added to the previous work load, we now have the CD issue containing Golden Tracks. For collectors desirous of obtaining the CD, it is on Limited Collector's Issue HLYCD 002, titled "Harry Lillis: Take a Longer Look."

Len Hawkings is a dedicated Bing collector with a fine collection and a good storehouse of knowledge of matters Crosby. Add to this, a far better memory than I and you will get some idea of what an asset he has been and continues to be, on research work.

So there you have the situation. It's nice to know that our efforts are appreciated but time is the enemy. And even when completed it has to be kept in mind that with the exception of the BING journal you are present holding, printing and publishing facilities have ceased with the passing of our friend - John Joyce. So here could be a major problem. In addition to the Golden Sessions a supplement to the existing 'Alternate Bing Crosby' 2nd edition, will be included involving some 40 entries. I can only hope our humble efforts will be worth the waiting.

Colin Pugh

(Editor: We look forward to Colin and Len's supplement in due course and it will be interesting to see what Fred Reynolds has to say in Part 4 of his 'Crosby Collection' series too. David Currington mentioned the Dr. Mize book....)

Bing Crosby and The Bing Crosby Style

This is the title of the book published in 1946 by Who is Who In Music Inc. and written by Dr. J.T.H. Mize. It is one of a series of 'Biographical Bookettes' and in the preface, we are told that Dr. Mize was a musicologist who held 5 earned university degrees and had held many positions in the musical world being at that time Editor-In-Chief of 'Who Is Who In Music'. The book runs to 174 pages of which about 100 are of a biographical nature. Extensive use is made of footnotes in this section which not all will like. Some 41 pages are devoted to a review of 30 recordings of Bing which demonstrate his style and ability with the final 25 pages providing a discography.

Dr. Mize is clearly a huge fan of Bing's and the text is perhaps a little 'over the top' in its praise of Bing on occasion. One phrase I like however is 'this boy Bing is Brobdingnagian' (meaning gigantic or huge - from Swift's Gulliver's Travels) and there are many other magnificent descriptions in this well-written and researched book. Indeed the good Doctor quotes the correct date of Bing's birth and he has obviously obtained the famous baptismal certificate to prove his point. There are many interesting photographs as well and it would certainly be very nice if the book could be reissued. Unfortunately, it is unlikely that this can now be done by the ICC but as requested by David Currington, we are reproducing an extract covering the review of 'The Last Round-Up'.

The LAST ROUND-UP CO-4302M

On the coupling of CO-4302M is 'The Last Round-Up', one of the better examples of a song composed in the manner of, and catching much of the character of, the real cowboy song. William Joseph Hill (1899-1940), who wrote both the words and music to this lived in Boston all his life and was never farther out into the wild and woolly west than West Brooklyn; but he achieved such financial success in capturing the mood and style of Cowboy and Western Songs that he adopted the hillbilly name of Billy Hill.* In his 1933 'cowboy classic' THE LAST ROUND-UP, Billy Hill was unusually successful in writing this really profound and allegorical thought in the vernacular of the cowboy, his spirit and tradition, employing such authentic expressions as "old Paint," "Boss in the sky'" and "dogie," and musically depicting the loping hoofs of the horses in his patterns on "Git along little dogie." ** That "dogie" line, tho not the music, was of course taken directly from the authentic and appealing "work song" of the cowboy, WHOOPEE TI YI YO, GIT ALONG, LITTLE DOGIES: ***

*In contrast to the prosaicness of the accompaniment of Lennie Hayton's orchestra on the coupling, the four-measure introduction here is superbly effective, including Hayton's meaty violin unisonals and prominent guitar....The slightly lachrymose effect used on HOME ON THE RANGE is peculiarly effective here with the tear in Bing's voice being exactly appropriate to the thought and theme of THE LAST ROUND-UP...With his personality and vitalising every phrase with unobtrusive and complementing accompaniment, and with Bing whistling the bridge**** of the second chorus, this is practically a perfect rendition of this well-nigh perfect little song, an adjudication with which there can be little disagreement*****

The remainder of the page devoted to 'The Last Round-Up' consists of foot notes covering the asterisks in the main text some of which are relevant to Bing and some which are relevant to Billy Hill and cowboy songs in general. The extract does therefore give some idea of the style and format of the book as well as its quality. It's well worth having if you see it on sale in 'Trading Post'.

Malcolm Macfarlane

TRADING POST

Entries are free for all items of Crosbyana and there is a nominal charge of £2 for non-Crosby advertisements. All items are printed in good faith and we cannot accept responsibility for any dissatisfaction arising from the transactions undertaken as a result of these entries
Please send all advertisements to the Editor.

John Marshall, 39 Kings Rd., Teddington, Middlesex TW11 0QD

In a last effort to raise funds for his final Variety Appeal, John offers the following videos:-

The Big Broadcast	We're Not Dressing
Going Hollywood	Rhythm On The Range
Two For Tonight	Paris Honeymoon
Waikiki Wedding	Mississippi
If I Had My Way	The Starmaker
Birth Of The Blues	Doctor Rhythm
Dixie	Just For You
Little Boy Lost	Remembering Bing
East Side of Heaven	Biography
Riding High	Here Come the Waves
High Time	Hollywood's Greatest Entertainer
Down Memory Lane	The Big Broadcast of 1936
College Humour	Perry Como Salutes Bing

Single Videos £8.50
Double Videos £11.50
P & P included.

All videos are for British PAL system. Please note that this is the last time that John will be offering these videos.

Barry Whittingham, Caravan, 1st Avenue, Greasley St., Bulwell, Nottingham NG6 8NG

> Barry is distributing the much acclaimed CD 'We're Just Wild About Harry' and he has still some supplies left. Price £8.60 inc p & p. This is good value. Don't miss it!

Ken Merry, 28 The Avenue, Bessacarr, Doncaster, South Yorkshire DN4 5JX

By some strange set of circumstances from May 1985 to the Spring 1986, I managed to record every single selection of Alan Dell's Crosby Corner with Alan's interesting and brief comments without missing one for about a year. I can get the continuous selections on to two C90 cassettes and although many of the pieces will be in most Bing enthusiasts collections, it is very unlikely that they will have them in this now slightly historically useful format. The sound is excellent FM radio quality. Price £3.50 (plus postage) for each C90.

Thomas Kirchhoff, Meisenweg 2, D-44807 Bochum, Germany

FOR SALE

1. Bing Crosby 10th. Anniversary Collection, 3 CDs, Warwick Records U1005 A-C. £8 inc p.& p.
2. Bing Crosby, A Visit to the Movies, CD, Laserlight 15 411 - £5 inc. p.& p.
3. Just Breezin' Along, CD, EMI CDP 7 482722 - £5 inc. p.& p.

Anonymous, S. W. London Area

A member has the following LPs for sale. Ring 0181-546-9265 if interested.

Bing's Musical Autobiography (5 LPs) - Day Dreaming - Bing & Satchmo - A Bing Crosby Collection Vol. 2 - Seasons - The Great Country Hits - Bing Sings Broadway - Songs I Wish I Had Sung - Songs Of a Lifetime - Bing & Friends - Merry Christmas - Christmas Is A-Coming - Fancy Meeting You Here -Favourite Melodies -Live at The London Palladium (2 LPs) - Crosby Classics

Neil Robinson, Crosby Lodge, 19 Alder Grove, Burton-On-Trent, Staffs DE15 9QR (tel. 01283 533845)

For Sale: (1) Beloved Hymns (Ace of Hearts 12" LP) £5 plus postage
(2) Down Memory Lane - Vol.1 (10" LP) £5 plus postage

Ken Crossland, 9 Arden Drive, Dorridge, Solihull, B93 8LP (tel. 01564 730108)

BINGANG, the official magazine of the American Club Crosby, is published twice yearly and is available from Ken Crossland. Annual subscription £11. For free sample copy, write to Ken enclosing a 36p stamp.

Director Of Marketing, AD Box 100, Gonzaga University, Spokane, WA 99258-0001

Gonzaga University is pleased to offer the following gift and souvenir items bearing the Bing Crosby logo in recognition of its Bing Crosby Collection.

Mug Set with 'Bing's Blend' coffee	$30
Mug Set	$23
Ceramic mugs sold separately for	$6
Glass Beverage Set with coffee	$37
Glass Beverage Set	$30
Glass mugs sold separately for	$8
Gold Record Coaster	$12
Golf or Baseball cap	$10

Write direct for further details.

Back Copies of BING
Unfortunately we were a little hasty in placing our previous advert and we should have indicated that

Postage was additional and that 3 issues were not available, namely copies 97,100 and 105. Issues from nos. 93 to 109 (except 97,100, 105) are £2 each plus postage. Order from Michael Crampton.

The Dean Martin Association, 259 London Rd., Croydon, Surrey CR0 2RL

For details of Dean Martin's only fully authorised international society, write to Bernard Thorpe at the address shown above. The subscription is £10 and the Association's newsletter "Just Dino" is published a minimum of 4 times a year, sometimes more.

The Sammy Davis jr Association, 6 Thyra Grove, North Finchley, London N12 8HB

We have a reciprocal arrangement with this Association. Please write to Paul Iacovou at the above address for details of the club.

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Crosby Clubs Around The World
The ICC is pleased to be associated with the following Crosby Clubs. Please write to the addresses shown for further details.

Club Crosby, BINGANG
Mark Scrimger, President,
Wayne L. Martin, Editor
P. O. Box 3849, Kirkwood, Missouri 63122, USA
(Members in Europe should enrol via Ken Crossland, 9 Arden Drive, Dorridge, Solihull, B93 8LP)

BINGthings Society,
Bob Lundberg, President
5021 57th. Avenue Court West, Tacoma, Washington 98467-4802, USA

Bing's Friends And Collectors Society,
Hobie and Cathie Wilson, 236 Andrieux St., Sonoma, California 95476-6909, USA

The Queensland Bing Crosby Society,
John Wright, 17 Thurecht Parade, Scarborough, Queensland 4020, Australia

The Victorian Bing Crosby Society
Bob Neate, 22 Pakenham St., Blackburn, Victoria, Australia 3130.

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Keith Parkinson's CELLULOID CROSBY

THE RHYTHM BOYS ON FILM

The cinematic record of the trio of Crosby, Barris and Rinker covers a 16 month period and embraces 4 films. The first time audiences saw the boys as well as heard them was in 'King of Jazz'. This commenced filming in Hollywood in late 1929 and was completed on March 20, 1930 and before the film was released, the Rhythm Boys had parted company with Paul Whiteman, the self styled King of Jazz who had been their employer since the trio began performing.

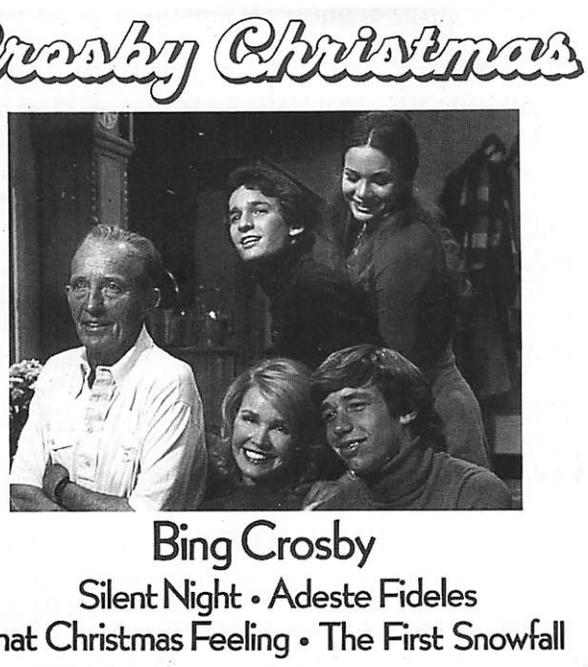
As an introduction to the Rhythm Boys, the film was a superb showcase of their talents. The early two-tone colour process has an appeal of its own not unlike the charm of hand-tinted monochrome photographs. Those who had only heard the boys on 78s until now were treated to performances of half a dozen numbers: 'Music Hath Charms', 'Mississippi Mud', 'So The Bluebirds and The Blackbirds Got Together', 'How I'd Like To Own a Fish Store', 'A Bench In The Park' and 'Happy Feet'. Neither 'Music Hath Charms' nor 'Fish Store' were released on disc. The former title was soloed by Bing over the opening titles as well as reprised with the Rhythm Boys, but Columbia Records obviously did not think it had any mileage on shellac.

The name 'Bing Crosby' did not appear on the film's credits as he had not yet established a separate marketable box office identity. In fact, the film itself proved difficult to sell to audiences and was a commercial disappointment. It was also the highest budgeted musical to date. It cost $1.65 million to produce and made a loss for Universal Studios of $1 million. Just after the Second World War there was the prospect of Bing appearing in the British picture 'London Town'. Luckily, the idea came to nothing but that film revived a memory of 'King Of Jazz' for one critic. When he reviewed 'London Town' for the Daily Express in 1946, Leonard Mosley wrote:

"If it were not for Sid Field, 'London Town' would make me apoplectic. By sheer comic genius he saves it from being the most expensive flop since 'King Of Jazz".

With hindsight, we can pinpoint why the film ended up in the red. For starters, a massive chunk of the budget of 'King Of Jazz' went to Whiteman. He received $250,000 for his contribution. As a businessman, he found ways of building on Hollywood's generosity and pedestrian shooting schedules. Whiteman and his entourage originally arrived in Hollywood in June 1929 and whilst waiting for the script to be finalised, he generated an income by arranging dates for his orchestra

BINGP 1 WHITE CHRISTMAS (45rpm Picture Disc)
WHITE CHRISTMAS
SILENT NIGHT



CHRISTMAS IN KILLARNEY
MCEP 8 CROSBY CHRISTMAS (45rpm)
SILENT NIGHT
ADESTE FIDELES
THAT CHRISTMAS FEELING
THE FIRST SNOWFALL

M.G.M.
MGM EP 762 BING AND SATCHMO
'WAY DOWN YONDER IN NEW ORLEANS
LET'S SING LIKE A DIXIELAND BAND
AT THE JAZZ BAND BALL
BYE BYE BLUES

PHILIPS
BBE 12142 BING
MY HONEY'S LOVIN' ARMS
PLEASE
SOME OF THESE DAYS
SHINE

R.C.A.
RCX -152 GOING PLACES with Crosby and Clooney (Mono)
IT HAPPENED IN MONTEREY
ON A SLOW BOAT TO CHINA
LOVE WON'T LET YOU GET AWAY
ISLE OF CAPRI
LOVE WON'T LET YOU GET AWAY

SRC - 7013 GOING PLACES with Crosby and Clooney (Living Stereo)
IT HAPPENED IN MONTEREY
ON A SLOW BOAT TO CHINA
LOVE WON'T LET YOU GET AWAY
ISLE OF CAPRI
LOVE WON'T LET YOU GET AWAY

REPRISE
R 30018 RETURN TO PARADISE ISLANDS (Mono)
RETURN TO PARADISE
THE HUKILAU SONG
FRANGIPANI BLOSSOM
HOME IN HAWAII

R 30021 SOUTH PACIFIC (Mono)
YOUNGER THAN SPRINGTIME
remaining tracks are non-Bing

R 30025 FINIAN'S RAINBOW (Mono)
SOMETHING SORT OF GRANDISH
remaining tracks are non-Bing

R 30040 ADVENTURES IN PARADISE (Mono)
ADVENTURES IN PARADISE
LOVELY HULA HANDS
BEAUTIFUL KAHANA
KEEP YOUR EYES ON THE HANDS

WARNER BROS.
WEP 6050 JOIN BING & SING ALONG (Mono)
TAKE ME OUT TO THE BALL GAME
MEET ME IN ST. LOUIS, LOUIS
PEGGY O'NEIL
K-K-K-KATY
MAIRZY DOATS AND DOZY DOATS
OLD MAC DONALD HAD A FARM
DOODLE DOO DOO
ALL I DO IS DREAM OF YOU
WHEN I GROW TOO OLD TO DREAM
remaining songs are non-Bing

WEP 6100 JOIN BING & SING ALONG (Mono)
DAISY BELL
THE BOWERY
AFTER THE BALL
LONG, LONG AGO
I WAS SEEING NELLIE HOME
AURA LEE
CUDDLE UP A LITTLE CLOSER
SHOO FLY, DON'T BOTHER ME
OH DEM GOLDEN SLEEPERS
ON THE ROAD TO MANDALAY
remaining song non-Bing

WEP 6103 JOIN BING & SING ALONG - VOLUME 3 (Mono)
A HOT TIME IN THE OLD TOWN TONIGHT
TOOT, TOOT, TOOTSIE
GOODBYE, MY LADY LOVE
LINGER AWHILE
THE GANG THAT SANG "HEART OF MY HEART"
GIVE MY REGARDS TO BROADWAY
YOU'RE A GRAND OLD FLAG
WHEN YOU WORE A TULIP
YOU WERE MEANT FOR ME
remaining songs are non-Bing

orchestra were prominently featured in the film and our memento of the Rhythm Boys is the recording of 'Three Little Words' made for RCA-Victor on August 26th with the Duke and his orchestra.

The following month 2 significant events took place which changed the Crosby future forever:

i) Mack Sennett, having seen Bing performing with the Rhythm Boys at the Cocoanut Grove signed him for a series of shorts and

ii)Bing married Dixie Lee on September 29th.

A digression is in order to trace Dixie's career pre-Bing. Bing invariably referred to his first wife as Dixie, even though the reference books tell us that her real name was Wilma Winifred Wyatt. It was only in the year prior to their marriage that she was renamed by Winfield Sheehan, the production head of Fox, the studio to which she was contracted. The unusual aspect of this change was that the name was invented first and then an actress had to be 'discovered' in order to undergo a name change. Sheehan dreamed up the name of Dixie Lee and approached Glendon Allvine, who was director of advertising for Fox from 1927 to 1932, to check out its acceptability to moviegoers. According to Allvine, "I said it was short, sweet, memorable and would look good in electric lights. Sheehan said that he wanted a red-headed blues singer to flush out his Dixie Lee, and he told me to run a display ad on the theatre page of the New York Daily News asking blues singers with red hair to audition. Some 60 girls showed up - a few with the red hair dye still wet - and sang their blues. One little girl seemed to have a youthful flair and said she had been in the chorus of 'Good News'. I asked her if she would mind changing her name to Dixie Lee. For a hundred dollars a week she said that would be O.K." Of course, Dixie won a sound-a-like contest impersonating Ruth Etting so her voice alone could have won her the contract. Anyhow, marriage to Bing saw her eventual withdrawal from showbusiness.

Just as with the Sennett signing, so Bing's first appearance in a feature film without the Rhythm Boys was as a result of his Cocoanut Grove performances. Paramount producer Joseph M Schenck engaged Bing to sing one song in 'Reaching For The Moon', which was filming in the autumn of 1930. This came about because a talent scout recommended Crosby to sing 'When the Folks High Up Do the Mean Lowdown' when Bebe Daniels proved inadequate for the vocal. Bing quickly tackled the chore one night after the Rhythm Boys had completed their act at the Grove.

One of the final assignments undertaken by the Rhythm Boys was an appearance in Paramount's 'Confessions Of A Co-Ed' ('Her Dilemma' in the U.K. because we had no idea what a Co-Ed could possibly be). Crosby, Barris and Rinker are cast as entertainers at a college dance and sing 'Ya Got Love'. The song was never preserved on wax for posterity and their participation in the film in April of 1931 concludes this catalogue of their brief brush with the movies as a vocal trio. They disbanded and Bing went solo. He was part way through his obligations to Sennett when the split was made public and during the next 30 years he proved that there was still strength in numbers by forming on-screen teamings with the likes of Bob Hope and Dorothy Lamour, Fred Astaire and Frank Sinatra. Perhaps it was his days with the Rhythm Boys that convinced Bing that he was less vulnerable when part of a talented team, even if that talent was primarily the man himself.

Keith Parkinson

THE A-Z OF BING MOVIES

Keith continues along the highways and byways of Bing's movie career

FELLOWS, EDITH (1923 -), child/teenage actress. Miss Fellows falls into the "Whatever became of" category. Her only part in a Crosby movie was as Patsy in 'Pennies From Heaven' (1936). When clips of the film are screened at the annual ICC. meeting in Leeds someone is bound to ask, "Whatever became of ...." etc. because of her performance as the daughter of the man killed by the murderer Bing had met in prison. She is on the receiving end of Bing's soothing rendition of the film's title song during one of those thunderstorms which only Hollywood can conjure up so dramatically. There is an obvious answer to the "Whatever ...." question: she retired from films at the age of twenty, but not before making her mark on thirty plus major movies. She seemed to be cast as a "rotten but nice" girl in such as "Madame X" (1929), "Huckleberry Finn" (1931), "Jane Eyre" (1934), and "The Little Adventuress" (1938). By 1940 the films she was offered were less memorable and it was probably a good decision to call it quits after 'Girls Town' (1942).

FIELDS, W.C. (1879-1946). Actor and screenwriter. If you wanted to deter anyone from drinking alcohol, show them photographs of Fields in the last year of his life. Yet despite his liking for booze, William Claude Dukenfield will be making audiences laugh for as long as his films are screened in the cinema or on television. His one Crosby film came when he was at his box office peak. He was Commodore Orlando Jackson in 'Mississippi' (1935), an appearance he sandwiched between 'David Copperfield' (as Mr Micawber) and 'The Man On The Trapeze', which he also wrote under the pseudonym Charles Bogle. He liked to hide his writing talents by adopting the most memorable/ridiculous pen

names. How about Mahatma Kane Jeeves for 'The Bank Dick'? Or Otis Criblecoblis for 'Never Give a Sucker an Even Break'? Those two films were made towards the end of his showbusiness career. That began at fourteen when he was hired as a juggler by an amusement park owner. Vaudeville and the London and New York legitimate theatres followed before his first film 'Pool Sharks' in 1915. On radio he was a regular on 'The Edgar Bergen Show', playing foil to Bergen's dummies. He almost met his screen match in 1939 when Universal teamed him with Mae West in 'My Little Chickadee', but with both performers writing their own lines it ended in a draw. His last film was a cameo appearance in the mediocre 'Sensations of 1945'.

THE FIFTH FREEDOM Short film. This 1951 one-reeler was funded by Chesterfield cigarettes with Arthur Godfrey introducing three prominent American entertainers between taking puffs on his cigarette. Bing follows Perry Como, and Bob Hope by singing "You're a Grand Old Flag" at the film's end. The film is in Technicolor and it is interesting to observe Bing living up to his reputation of having no dress sense. His checked jacket is louder than the chorus of the patriotic George M Cohan song he delivers.

FITZGERALD, BARRY (1888 - 1961), actor. As a professional Irishman and scene stealer, Fitzgerald laid his charms on three major Crosby films in the 1940s: 'Going My Way' (1944) as Father Fitzgibbon, 'Welcome Stranger' (1947) as Dr Joseph McRory and 'Top 'O The Morning' (1949) as Sergeant Briany McNaughton. He also appeared briefly as Bing's Dad in 'Duffy's Tavern' (1945) and was one of the many Paramount contractees making fleeting stops before the camera in 'Variety Girl' (1947). His first screen teaming with Bing won him an Academy Award as best supporting actor and provided the mould for his other features with Crosby as a tetchy/whimsical foil. Fitzgerald's first film was Hitchcock's British made 'Juno and The Paycock' (1930). He visited the States as one of the Dublin Theatre's Abbey Players and John Ford lured him to Hollywood in 1936 to appear in 'The Plough And The Stars'. He remained as the movie colony's resident Irishman until the early fifties, with his brother, Arthur Shields, who was also in Ford's 1936 film. Some of his best remembered American pictures are 'How Green Was My Valley' (1941), 'And Then There Were None' (1945) and 'The Naked City' (1948). John Ford enticed him back over the Atlantic for a juicy part in 'The Quiet Man' (1952) which was filmed in Ireland. He made his last two films in England: 'Rooney' (1958) and 'Broth Of A Boy' (1959).

Joan Fontaine with Bing in 'Emperor Waltz'

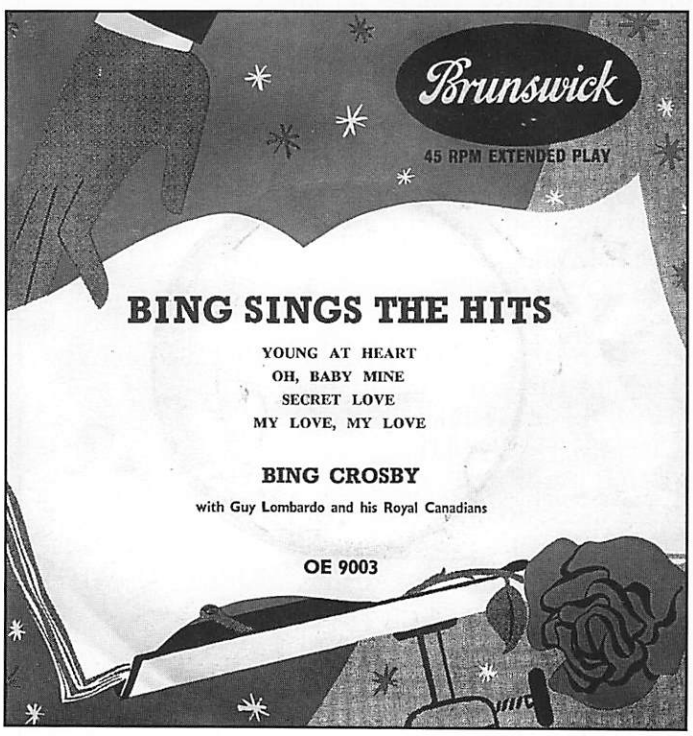
FLEMING, RHONDA (1923 -) actress. Bing's leading lady in 'A Connecticut Yankee In King Arthur's Court' (1949), she was Bob Hope's leading lady ten years later in 'Alias Jesse James' for which Bing made a brief gag appearance. In the 1949 outing with Bing she proved she could act, sing and improve the scenery generally in the dual role of Lady Alisande La Carteloise and Sandy. She duetted with Bing on 'Once And for Always' and soloed on 'When Is Sometime'. As a result she was briefly contracted to American Decca. Journalist Ephraim Katz encapsulated her appeal when he called her "A ravishing redhead who photographed exquisitely especially in colour." Born Marilyn Louis she grew up in Hollywood and was an extra in films whilst still a teenager. She had parts in two good films before her Crosby picture - 'Spellbound' and 'The Spiral Staircase', both released in 1945. After 'Connecticut Yankee' she was used in action/adventure films for her looks rather than her acting abilities. Titles such as 'Yankee Pasha' (1954) and 'Gun Glory' (1957) say it all. In the 1960s she was one of the Hollywood actors whose careers had peaked who tried to extend their careers by appearing in Italian co-productions. She called it quits after 'Backtrack' (1969).

FONTAINE, JOAN (1917 -) actress. Real name Joan De Beauvoir De Havilland. Considering her original surname, her casting as Countess Johanna in 'Emperor Waltz' seems appropriate. It was her only Crosby movie and a less intense role than the heavy dramatic parts usually offered to her by Hollywood. She followed her sister, Olivia De Havilland into pictures although the two have constantly feuded. She was seen on screen from 1935 onwards but had to wait until 1939 before she made an impact. That was in 'Gunga Din', which was closely followed by 'The Women' (1939), 'Rebecca' (1940) and 'Suspicion' (1941). By the 1950s her films were less memorable until her popularity was again boosted by leading roles in 'Island In The Sun' (1957) and 'A Certain Smile' (1958). After the break up of her third marriage to producer/screen writer, Collier Young, in 1961 she made only two more big screen appearances in 'Tender Is The Night' (1962) and 'The Witches' (1966). Her previous marriages were to actor Brian Aherne (1939 - 1945) and producer William Dozier (1946 - 1951). Her skills as a licensed decorator and cordon bleu cook have kept her in spending money since she became a single person/retired actress.

FOR WHAT song. This was written for the film 'Road To Rio' (1948) by Johnny Burke and James Van Heusen. It was the second of two duets intended for Crosby and Hope. The other was 'Apalachicola FLA'. It was filmed but dropped from the released print. No studio recording was made of the song by Decca.

FOR YOU song. The big ballad from the little picture 'Billboard Girl' Bing made for Mack Sennett in 1931. Bing sings it twice towards the end of the film for the benefit of leading lady Margie 'Babe' Kane. It was one of the Sennett picture songs which remained intact when part of 'Billboard Girl' was presented in the 1946 compilation 'Road To Hollywood'. The song's composers were Al Dubin and Joseph Burke.

A British EPography

The 7" extended play record was mainly a feature of the 1950s and early 1960s. Typically it contained 4 tracks and in those days, if you could not immediately afford an LP, you purchased the tracks from it by buying the three EPs taken from the LPs one by one. Bing featured on many EPs and Ken Crossland used tracks from some of these in his excellent CD compilation appropriately named 'Bing Crosby - The EP Collection.' Bingang magazine published a list of the EPs issued in the USA about 10 years ago but a list of the British EPs has never been published as far as is known. Peter Haizelden has therefore prepared the following for our consideration. Any additions to the list would be welcomed and please send details to the Editor.

BRUNSWICK [Those marked (*) were issued with different covers]

OE 9003 BING SINGS THE HITS
YOUNG AT HEART
OH, BABY MINE
SECRET LOVE
MY LOVE, MY LOVE

OE 9009 SOME FINE OLD CHESTNUTS (*)
DO YOU EVER THINK OF ME
I NEVER KNEW (Fiorito, Kahn)
SOMEBODY LOVES ME
AFTER YOU'VE GONE

OE 9010 SOME FINE OLD CHESTNUTS - VOLUME TWO (*)
SLEEPY TIME GAL
DINAH
I NEVER KNEW (Pitts, Egan, Marsh)
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY

OE 9027 GARY CROSBY AND FRIEND
SAM'S SONG
PLAY A SIMPLE MELODY
WHEN YOU AND I WERE YOUNG, MAGGIE BLUES
MOONLIGHT BAY

OE 9069 MERRY CHRISTMAS - VOLUME ONE (*)
SILENT NIGHT
ADESTE FIDELES
WHITE CHRISTMAS
GOD REST YE MERRY, GENTLEMEN

OE 9070 MERRY CHRISTMAS -VOLUME TWO
I'LL BE HOME FOR CHRISTMAS
FAITH OF OUR FATHERS
JINGLE BELLS
SANTA CLAUS IS COMIN' TO TOWN

OE 9103 PEACE AND BLESSING
PEACE PRAYER OF SAINT FRANCIS
BLESSING OF SAINT FRANCIS

OE 9291 SONGS I WISH I HAD SUNG... The First Time Around - PART ONE
APRIL SHOWERS
WHEN MY BABY SMILES AT ME
MY BLUE HEAVEN
A LITTLE KISS EACH MORNING

OE 9292 SONGS I WISH I HAD SUNG... The First Time Around - PART TWO
PRISONER OF LOVE
AIN'T MISBEHAVIN'
PAPER DOLL
THIS LOVE OF MINE

OE 9293 SONGS I WISH I HAD SUNG... The First Time Around - PART THREE
THANKS FOR THE MEMORY
BLUES IN THE NIGHT
MONA LISA
MEMORIES ARE MADE OF THIS

OE 9353 TO BALI AND MOROCCO WITH BING AND BOB
ROAD TO MOROCCO
PUT IT THERE, PAL
HOOTS MON
CHICAGO STYLE

OE 9359 BING AND THE DIXIELAND BANDS
NOBODY'S SWEETHEART
THAT'S A-PLENTY
IDA, SWEET AS APPLE CIDER
IT HAD TO BE YOU

OE 9362 CLUB DURANT starring Jimmy Durante - PART THREE
SING SOFT, SING SWEET, SINGLE GENTLE (sic)
remaining tracks are non-Bing

OE 9366 NEW TRICKS - PART ONE
WHEN I TAKE MY SUGAR TO TEA
ON THE ALAMO
I'M CONFESSIN'
BETWEEN THE DEVIL AND THE DEEP BLUE SEA

OE 9367 NEW TRICKS - PART TWO
GEORGIA ON MY MIND
CHICAGO
YOU'RE DRIVING ME CRAZY
AVALON

OE 9368 NEW TRICKS - PART THREE
CHINATOWN, MY CHINATOWN
IF I COULD BE WITH YOU
SOFTLY AS IN A MORNING SUNRISE
ALABAMY BOUND

OE 9409 THE SMALL ONE
THE SMALL ONE

OE 9410 THE HAPPY PRINCE
THE HAPPY PRINCE

OE 9415 A CHRISTMAS SING WITH BING
WHITE CHRISTMAS
AWAY IN A MANGER
JOY TO THE WORLD
THE FIRST NOWELL
O LITTLE TOWN OF BETHLEHEM
SILENT NIGHT, HOLY NIGHT

OE 9421 THEY SOLD A MILLION - No.5
PISTOL PACKIN' MAMA
JINGLE BELLS
DON'T FENCE ME IN
SOUTH AMERICA, TAKE IT AWAY

OE 9422 THEY SOLD A MILLION - No.6
GALWAY BAY
McNAMARA'S BAND
TOO-RA-LOO-RA-LOO-RAL
NOW IS THE HOUR

OE 9423 THEY SOLD A MILLION - No.7
PLAY A SIMPLE MELODY
WHIFFENPOOF SONG
DEAR HEARTS AND GENTLE PEOPLE
SWINGING ON A STAR

OE 9424 THEY SOLD A MILLION - No.8
I CAN'T BEGIN TO TELL YOU
SWEET LEILANI
SAN ANTONIO ROSE
SUNDAY, MONDAY OR ALWAYS

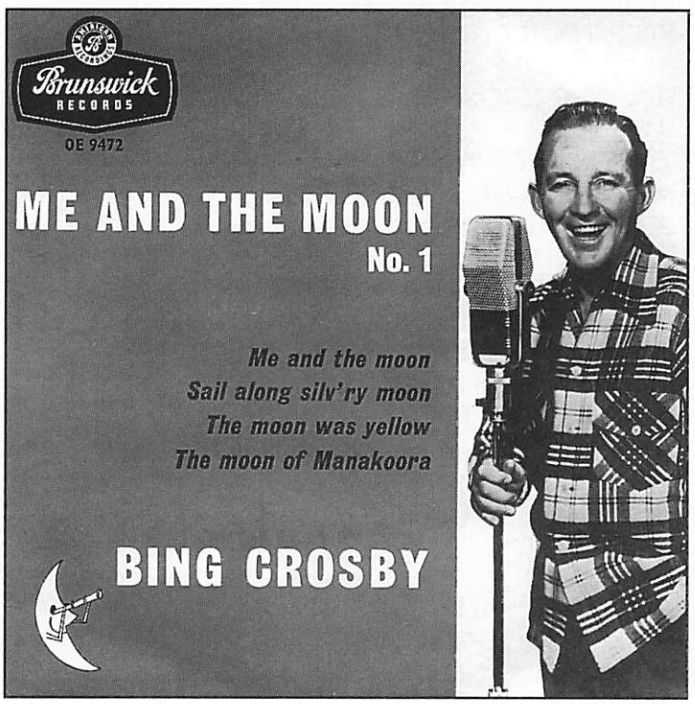
OE 9430 THEY SOLD A MILLION - No.14
I'LL BE HOME FOR CHRISTMAS
ADESTE FIDELES
WHITE CHRISTMAS
SILENT NIGHT, HOLY NIGHT

OE 9466 BING SINGS - No.1
SOMETHING IN COMMON
LOOK TO YOUR HEART
SUDDENLY THERE'S A VALLEY
MOMENTS TO REMEMBER

OE 9467 BING SINGS - No.2
THE LONGEST WALK
SAILING DOWN THE CHESAPEAKE BAY
THE LONELINESS OF EVENING
THE POSSIBILITY'S THERE

OE 9469 TO MY SWEETHEART
I LOVE YOU TRULY
LET ME CALL YOU SWEETHEART
SOMEDAY SWEETHEART
SWEETHEART WALTZ

OE 9472 ME AND THE MOON - No.1
ME AND THE MOON
SAIL ALONG SILV'RY MOON
THE MOON WAS YELLOW
THE MOON OF MANAKOORA



OE 9473 ME AND THE MOON - No.2
THE MOON AND THE WILLOW TREE
WHEN THE MOON COMES OVER MADISON SQUARE
PALE MOON
GOT THE MOON IN MY POCKET

OE 9504 HOLIDAY IN EUROPE
MORGEN (One More Sunrise)
UNDER PARIS SKIES
DOMENICA
MELANCHOLIE

COLUMBIA
SEG 7522 (NO TITLE)
TRY A LITTLE TENDERNESS
HOW DEEP IS THE OCEAN
HAPPY-GO-LUCKY, YOU
LOVE ME TONIGHT

FONTANA
TFE 17060 THE LEGENDARY BIX BEIDERBECKE - VOLUME 2 - Bix and Tram
MISSISSIPPI MUD
remaining tracks are non-Bing

TFE 17061 THE LEGENDARY BIX BEIDERBECKE - VOLUME 3 - Whiteman Days
BECAUSE MY BABY DON'T MEAN MAYBE NOW
remaining tracks are non-Bing

TFE 17178 BING !
PLEASE
THE LAST ROUND UP
DID YOU EVER SEE A DREAM WALKING?
LEARN TO CROON

TFE 17179 REMEMBER ?
TEMPTATION
MY HONEY'S LOVIN' ARMS
HOW DEEP IS THE OCEAN ?
LET'S PUT OUT THE LIGHTS

TFE 17186 THE FOUR "GREATS"
A GHOST OF A CHANCE
remaining tracks are non-Bing

HIS MASTER'S VOICE
7EG8139 MR. CROSBY AND MR. COLUMBO
JUST A GIGOLO
I SURRENDER, DEAR
remaining tracks are non-Bing

7EG8219 THE YOUNG BING CROSBY
WRAP YOUR TROUBLES IN DREAMS
THEM THERE EYES
ONE MORE TIME
HO HUM !

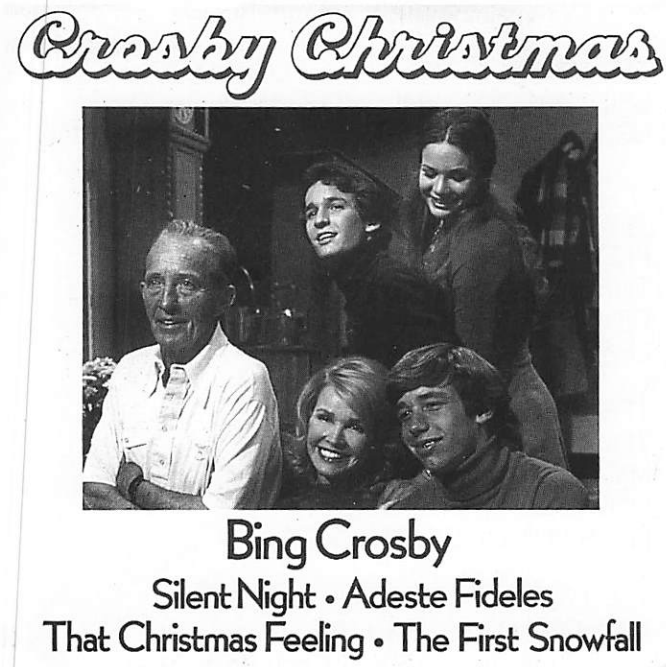
7EG8251 THE YOUNG BING CROSBY (No. 2)
I'M COMING VIRGINIA
OL' MAN RIVER
THAT'S GRANDMA
THANKS TO YOU

7EG8405 SWINGIN' WITH BING
HEAT WAVE
CHEEK TO CHEEK
JEEPERS CREEPERS
NICE WORK IF YOU CAN GET IT

7EG8475 SWINGIN' WITH BING (No. 2)
THEY ALL LAUGHED
MOUNTAIN GREENERY
'DEED I DO
I GOT FIVE DOLLARS

M.C.A.
BING 1 WHITE CHRISTMAS (45rpm)
WHITE CHRISTMAS
SILENT NIGHT
CHRISTMAS IN KILLARNEY

BINGP 1 WHITE CHRISTMAS (45rpm Picture Disc)
WHITE CHRISTMAS
SILENT NIGHT



CHRISTMAS IN KILLARNEY
MCEP 8 CROSBY CHRISTMAS (45rpm)
SILENT NIGHT
ADESTE FIDELES
THAT CHRISTMAS FEELING
THE FIRST SNOWFALL

M.G.M.
MGM EP 762 BING AND SATCHMO
'WAY DOWN YONDER IN NEW ORLEANS
LET'S SING LIKE A DIXIELAND BAND
AT THE JAZZ BAND BALL
BYE BYE BLUES

PHILIPS
BBE 12142 BING
MY HONEY'S LOVIN' ARMS
PLEASE
SOME OF THESE DAYS
SHINE

R.C.A.
RCX -152 GOING PLACES with Crosby and Clooney (Mono)
IT HAPPENED IN MONTEREY
ON A SLOW BOAT TO CHINA
LOVE WON'T LET YOU GET AWAY
ISLE OF CAPRI
LOVE WON'T LET YOU GET AWAY

SRC - 7013 GOING PLACES with Crosby and Clooney (Living Stereo)
IT HAPPENED IN MONTEREY
ON A SLOW BOAT TO CHINA
LOVE WON'T LET YOU GET AWAY
ISLE OF CAPRI
LOVE WON'T LET YOU GET AWAY

REPRISE
R 30018 RETURN TO PARADISE ISLANDS (Mono)
RETURN TO PARADISE
THE HUKILAU SONG
FRANGIPANI BLOSSOM
HOME IN HAWAII

R 30021 SOUTH PACIFIC (Mono)
YOUNGER THAN SPRINGTIME
remaining tracks are non-Bing

R 30025 FINIAN'S RAINBOW (Mono)
SOMETHING SORT OF GRANDISH
remaining tracks are non-Bing

R 30040 ADVENTURES IN PARADISE (Mono)
ADVENTURES IN PARADISE
LOVELY HULA HANDS
BEAUTIFUL KAHANA
KEEP YOUR EYES ON THE HANDS

WARNER BROS.
WEP 6050 JOIN BING & SING ALONG (Mono)
TAKE ME OUT TO THE BALL GAME
MEET ME IN ST. LOUIS, LOUIS
PEGGY O'NEIL
K-K-K-KATY
MAIRZY DOATS AND DOZY DOATS
OLD MAC DONALD HAD A FARM
DOODLE DOO DOO
ALL I DO IS DREAM OF YOU
WHEN I GROW TOO OLD TO DREAM
remaining songs are non-Bing

WEP 6100 JOIN BING & SING ALONG (Mono)
DAISY BELL
THE BOWERY
AFTER THE BALL
LONG, LONG AGO
I WAS SEEING NELLIE HOME
AURA LEE
CUDDLE UP A LITTLE CLOSER
SHOO FLY, DON'T BOTHER ME
OH DEM GOLDEN SLEEPERS
ON THE ROAD TO MANDALAY
remaining song non-Bing

WEP 6103 JOIN BING & SING ALONG - VOLUME 3 (Mono)
A HOT TIME IN THE OLD TOWN TONIGHT
TOOT, TOOT, TOOTSIE
GOODBYE, MY LADY LOVE
LINGER AWHILE
THE GANG THAT SANG "HEART OF MY HEART"
GIVE MY REGARDS TO BROADWAY
YOU'RE A GRAND OLD FLAG
WHEN YOU WORE A TULIP
YOU WERE MEANT FOR ME
remaining songs are non-Bing

One Sweet Letter From You

Members' views, opinions and comments are always welcomed and we have great pleasure in reproducing some of the letters received since the last issue.

Ronald G Field, Banff, 67 George St., Thirroul, N.S.W., Australia 2515

On February 9 on SBS-TV there was a Swedish film on called HOUSE OF ANGELS (English title - Swedish was Angel ????). Anyway it was a story about a German girl who inherited her grandfather's property in a Swedish village. She and her male companion were not made very welcome. They had a party with some of their friends and the local lawyer turned up to try to do a deal (not too good for her), but the party was in full swing and they weren't interested in legal matters. Any way the girl stands up and introduces the lawyer 'Friends I would like to introduce you to Bing Crosby.' The gathering clapped and then she said 'No, no. Unfortunately Bing can't be with us tonight.' The film was made in 1991. The director was English but has lived in Sweden for a good number of years. Good to see that come up.

Derek Parkes, 42 Sarum Close, Salisbury, Wilts SP2 7LE (tel. 01702-338933)

...I am most concerned about various people, not in my club, who may still not have received 'A Little Bit Of Irish'. You sent me some names and addresses earlier in the year which I misplaced in the chaos. Many of these people wrote from non-club sources and I just don't know how to contact them until I eventually get around to open my boxes to sort out the hundreds of letters that I received last year!

You'll be pleased to know that everything is now much better for me. I'm happy, working better and apart from 'fraying a little at the edges' I'm getting on top of things again. The club is very demanding but I'm happy trying to help others but it does slow down what I can do in the house - and my CD issue programme.

Ernest H. Sutkowski, 20 Baldwin Rd., Saddle River, New Jersey 07458, USA

My wife, Jeanne, Marlene and Billy Ver Planck and I recently attended an excellent show in the famous Oak Room, Algonquin Hotel, Manhattan featuring Peter Howard, Lorna Dallas and one of our Bing colleague-fans, Bill Daugherty (known to most of us as the Bill Daugherty of Footlight Records in lower Manhattan). The production "Crazy For Musicals" had a successful month-long engagement centred around the well-known Broadway conductor Peter Howard at the piano with vocals and vocal collaborations. Ms. Lorna Dallas, an American from Oklahoma is probably better known for her musical work in Great Britain. All 3 performers were exceptional, truly polished. I may be a bit biased, but Bill's booming tenor voice easily could have boomed beyond the rafters of Carnegie Hall (and I'm sure one day it will). Bill is a great singer with fine stage presence who obviously loves to sing and we enjoyed hearing him. How much more can one say than. Bill, you are exceptional - I am very impressed....well, perhaps I should add that if Bill Daugherty is performing in you rarea, you should try to attend.

Alan Chadwick, Flat 11 Lindum Court, 330 Poole Rd., Branksome, Poole, Dorset BH12 1AS

Re the Bing/Cyril Stapleton interview on BBC TV in the mid 1950s which I mentioned in BING 106. I have found my audio recording and thought you might like further details. Bing refers to 'Cyril' and Cyril mentions 'True Love' and its hit status. Bing remarks upon the correspondence between the two of them after a newspaper article by Cyril stating that Bing's career was over the hill which Bing denied saying that it was nothing that a hit record or film wouldn't cure. Bing then sings a chorus of 'True Love' badly accompanied by the Studio Orchestra. Cyril tells Bing that the viewers were watching Bing on the screen (photos?). Hope this helps.

Ken Deacon, 17 Wheatears Drive, West Wellow, Romsey, Hants SO51 6RA

As an admirer of Keith Parkinson's erudite contributions to BING, I was surprised to note his reference to Charles Previn being the father of Andre Previn. In fact, Charles Previn, Head of the Music Department at Universal Studios was born in Brooklyn and was a second cousin of Andre's father, Jack Previn (born Prewin), a highly regarded German lawyer and a judge on the Berlin bench in the 1930s. In 1938, to escape the increasing threat of Nazi persecution of the Jews, Jack Previn, his wife and young Andre fled to America leaving behind all their money and possessions. They eventually ended up in Hollywood penniless and unable to speak a word of English between the three of them. Contact with Charles was effected only after the family had been living in Hollywood for some time. He was referred to by Andre as 'Uncle Charles' simply because it was impractical to refer to him as 'my father's second cousin'. Doubtless this is why Charles has been referred to as 'Uncle' in various publications over the year....

J. Roger Osterholm, 303 Timberline Trail, Ormond Beach, FL 32174, USA

Thanks for sending me an advanced copy of the review by Ken Crossland of my book BING CROSBY: A Bio-Bibliography. I am flattered by it. I would point out, however, that my film reviews do include "precis." The comments defending Crosby in the book are my attempt to redress all the well-known criticisms, especially by son Gary.

...I'm just completing a book on a North Korean MIG-15 pilot which should be out next year and I've been on local radio and a TV show to discuss this...

John Tasker, 68 Shaftesbury Avenue, Timperley, Cheshire WA15 7NW

I had a phone call recently from a friend, whose late husband had been an avid Bing fan. Her son works for Granada TV studios and they were in the process of producing a programme on which two actors were going to mime to a duet sung by Bing and a lady singer. They obviously recognised Bing's voice but were puzzled as to who the girl was. I suppose they needed the information for credit purposes. Knowing my interest in Bing, my friend put Granada on to me. They played the music over the phone and despite a studio noise background, it clearly was "Silver Bells" on either tape or video. I put down the phone and promised to ring back.

In my file, I have Chesterfield and GE shows in which Bing sings duets of the song with Toni Arden, Ella Fitzgerald, Dinah Shore and Rosemary Clooney. As we know, in those days, they would use exactly the same arrangement for any guest singers. It wasn't any of the last three, so I came to the conclusion that it could be Toni Arden from November 15, 1950. I don't have a copy of the commercial version, so what else to do but consult Fred Reynolds' "The Crosby Collection 1942-1950." There were the details they required. I decided the duet was the one with Carole Richards and it could have been the video of the film "Avalon" (1990) that they played over the phone. I was not only able to give them the name of Bing's partner but also the recording date, the record number plus details of the orchestral backing and the composers' names! To put it mildly they were 'gobsmacked' when I rang back after only 15 minutes to give them all this information. So many thanks Fred and I look forward to your next Volume soon.

John Sawbridge, 36 Brighton Rd., Leicester LE5 0HA

At the age of 17 in 1934, I had arrived home from our local Dance Hall at about midnight on a Saturday in October. Desiring some popular music to listen to before retiring to bed, I tuned in to my favourite continental station Radio Normandy on 206 metres on the medium wave. What a surprise I got! Instead of hearing Bob Danvers Walker, the presenter, I was hearing a transmission from "Central America" from Georgetown in what was then British Guiana and is nowadays called Guyana. I could hear the call-sign of the National Broadcasting Company of America with commercials for, among other products, Coca Cola. May I say at this stage that my receiver was not a short wave model, just a simple three valve set with accumulator and dry battery. A Mullard Master 3 which my father had made from a kit supplied by "Amateur Publication."

From then on, night after night, I could hear many stations along the eastern Seaboard of the USA. Boston and Springfield was a powerful one but my favourite station was Hartford, Connecticut. To listen in comfort, I connected up the headphones. My first thrill in all this, of course, was to hear my favourite Bing Crosby. I recall that the first time that I heard Bing, I went upstairs to wake my father to tell him about it. I think he understood, like me he liked to hear Bing, although it was 3 a.m.! Apart from hearing Bing, another bonus was to hear Bing's brother, Bob, every Wednesday night singing with the Dorsey Brothers Orchestra. I recall that apart from Bing's film songs, the top songs that autumn were 'Lost in a Fog' and 'Stars Fell on Alabama.' Among the bands that I would hear were Phil Harris, Eddie Duchin, Guy Lombardo, Paul Whiteman and the top entertainers were Jack Benny and Mary Livingston plus George Burns and Gracie Allen. The top show of the week at the time was the Chase and Sanborn Coffee Hour on Saturday night. The star was Eddie Cantor. What a thrill all this was!

I never discovered the reason for this phenomenon of receiving broadcasts from across the Atlantic. Was it caused by weather conditions or was our receiver unique? Perhaps I will never know.

(Editor: Can anyone suggest an explanation for this phenomenon?)

Michael Collins, Our Lady of the Springs, 4047 N. E. 21st Street, Ocala, FL34470, USA

No doubt by this time, many of your British readers will have come across 'The Day the War Ended' - memories of VE Day, compiled by Sir Winston Churchill's biographer, Martin Gilbert, which has just been published in this country. As one would expect from a scholar of Gilbert's calibre, the book was well researched and very comprehensive. It was also profoundly disturbing in places, particularly in the early section where Gilbert records the reactions of the advancing Allied Forces as they encountered the full horrors of the Nazi concentration camps for the very first time.

Amidst the pervasive gloom of this early section, it was a joy to come across the following account of a young American soldier from North Dakota, Kenneth Larson, who was severely wounded during the Battle of the Bulge. He was later taken as a prisoner of war. Let Martin Gilbert, himself, take up the running.

One episode while Larson was a prisoner-of-war had brought him a moment of good cheer. "On one chilly and damp morning around February 1945, I happened to take a walk up to the main gate of the large international camp made up of American, British, Russian, French and other nationalities. My spirits were very low and I was cold and hungry. Just at that moment, a loudspeaker perched up on top of the main gate burst into song, and I heard the marvellous voice of Bing Crosby singing Irving Berlin's song called 'Blue Skies'. When I heard the words and music, my morale went up and I knew then that I could hold on and make it through to the end of the War."

Thank you for the latest issue of BING and, indeed, for all the excellent work you do for, and on behalf of,

Crosby lovers across the world.
(Editor: What a nice story and certainly most of us will probably agree that the sound of Bing's voice can lift us when we are feeling low. I can well imagine how important it was to prisoners of war to have such a tangible reminder of home and normality through Bing's voice. It was probably unlikely that the song was 'Blue Skies' though as Bing did not record it until 1946 but perhaps it was another Irving Berlin favourite about Christmas.)

LIONEL'S LINES

HONEY, I THREW UP THE SQUID

If you require a supreme exhibition of gung-ho nationalism, I would suggest that you take my Uncle Walter out for a meal. You may recall that he drifted into these pages, a couple of years ago and for a few, who, surprisingly, have enquired, I can tell you, he is exactly the same man I knew when I was a boy and in spite of the seniority in years, looks in better shape than his nephew.

For those who will listen, he still plays polite piano at that bastion of masculine privilege, the Ex-Servicemen's Club, and should he receive a request for an unfamiliar tune, he will look up with an innocent smile and say, sweetly, "I don't know that one .... is it something by Elton John?"

Recently, I observed my annual penance by inviting him out to dine and learnt, once more, that the most simple pub lunch can develop into the ultimate humiliation, as he runs his eye down the menu, sneeringly identifying the available dishes, in a rising crescendo of hysteria, "Lasagne! Chili Con Carne! Cannelloni! Squid Rings And Chips! Curried Goat with Avocado! Chicken Maryland with Pernod Sauce! - Typical! Don't they have any British food? What happened to Scotch Beef, Yorkshire Pudding, Irish Stew and Welsh Rarebit?!"

You see, dear Uncle Walter still regards olive oil only as a remedy for earache, suggests that the hamburger was invented by someone who, accidentally, sat on a rissole and carries mental scars incurred after winning a fondue set in the Xmas Raffle. He is also inclined to develop a debate with the proprietor, on the lines of, "Should Britain Re-Assess Its Culinary Heritage" or regale the waiter with the recipe for "Lobscouse" which, I gather, uses minimum quantities of cheese and tomato, in close disharmony with a maximum quantity of potato and as opposed to "haute cuisine" might be described as "filling".

This xenophobic attitude to victuals, stems from regarding himself as truly, deeply, British and his search for proof among our ancestors has uncovered an impressive if somewhat cosmopolitan, cross section. He claims to have authenticated forebears from Glocca Morra to Tannochbrae and the latest in his own version of "Roots", is a shadowy figure, known only as "The Welshman" who, it is suggested, was responsible for two of my great-great grandmother's eight children. On the other hand, the male antecedents on my side of the family, are slightly, dismissed, as "Froggies", having arrived on a cross-channel packet, (complete with garlic and snails, no doubt), at the beginning of the 19th century.

These alimentary anecdotes have only gained substance because of a letter I received requesting a piece on songwriter, Jimmy Kennedy. I replied, saying that I doubted that this could be sustained for 2000 words but might attempt something along the lines of "Bing Sings The Brits" but even this has turned out to be daunting. I consider that my brief is to hunt for those unconsidered trifles among the crumbling skeletons in the dusty vaults of radio and to this end I have been forced to employ certain devices which forsake the usual pre-occupation with lyricists and allow qualification to only those born within what is, geographically, known as the British Isles.

Jimmy Kennedy

Jimmy Kennedy was born in Omagh, Co. Tyrone in 1902. The son of a chief constable, he obtained his degree at Trinity College, Dublin and at the age of twenty-eight, abandoned a secure career in the Civil Service for the more precarious business of popular song. His collaborations with Yorkshireman, Michael Carr were the only serious rivals to the great American songwriting partnerships and he could be called, a lyricist and occasional composer, whereas, Carr was a composer and occasional lyricist.

Bing Crosby recorded eight Kennedy songs and when interviewed for a tribute to the man, he professed a high regard for his talents. In addition, he stated, "I wish I had a bob for every time I sang 'South Of The Border'" but as he neglected to record this until 1965, together with 'My Prayer' (another of Jimmy's efforts), it is doubtful if even the inclusion of the songs in his latter-day stage performances would have kept him in golf tees. He also singles out, 'Did Your Mother Come From Ireland?', which appears to be the only hint in the writer's repertoire of his country of origin, and follows an earlier trend, set by, 'Ireland Must Be Heaven For My Mother Came From There' and 'That Old Irish Mother Of Mine'. A lone version with John Scott Trotter from Kraft (19.3.42) survives, offering a variation from the recordings with Victor Young and Buddy Cole.

The same series provided a unique performance of 'Hometown' (28.4.38), the show-stopper by Flanagan and Allen in the revue, 'London Rhapsody'. Bing eschews the verse with its "bunch of small town hicks, a-whittlin' sticks" and prefers his 'country cousins' to be 'cosy' rather than 'corny' but the end result is rewarding and the canny use of a few words in the American idiom (we don't have 'schoolhouse doors' and 'candy stores'), again, deceived the public, as to its source.

An equally rare and isolated version of 'Two Bouquets' (26.5.38) also exists which is typical of its era and as usual, Bing manages to impart some sincerity to lyrics which today, to say the least, seem somewhat dated.

'Harbour Lights' enjoyed several revivals and has been sung by everyone from Vera Lynn to Elvis Presley. No samples exist of the couple of occasions that it was used on Kraft but the song was heard no less than five times on Chesterfield. The first presentation, on 25th October 1950, poses something of an enigma when Mr. Crosby claims to have recorded it twice - "once twenty years ago and again, last month"?!

Jimmy Kennedy's lyrics encompassed a fair number of exotic locations, from 'The Isle of Capri' to 'Istanbul'. Coupled with this, he seemed to be very much in demand when English words for foreign compositions were required, which points to the last couple of tunes to be addressed. Bing recorded 'April In Portugal' with Malcolm Lockyer for his 'Holiday In Europe' album in 1961 but there is an opportunity of hearing an earlier rendition from General Electric (30.4.53) when the song was at the height of its popularity. A turnaround for this situation occurs with 'Serenade In The Night'. The two versions of the song, sung on radio, in 1937 are apparently, lost forever but a welcome rendering with Buddy Cole, from a Crosby/Clooney Show of July 1962, saves the day.

Before closing this section, may I acknowledge my personal debt to Jimmy Kennedy for his work on the only song that I have ever been able to dance to - 'The Cokey Cokey"!

Bing sings Opera

Now, a selection of odd items and Bing Crosby sings Opera has got to be one of the most curious. Deemed in the theatrical profession to be an 'unlucky' song, 'I Dreamt That I Dwelt In Marble Halls' (17.11.38) from 'The Bohemian Girl' by Michael Balfe and Alfred Bunn has a slightly 'swingier' arrangement than it may have had in 1843 but Bing gives this solo version, serious regard. There had been an earlier, more comic, airing of the song in the form of a duet with Rose Bampton, a mistress of the genre, who sings the classical theme, while Bing delivers contrapuntal accompaniment with 'The Dipsy Doodle'.

How about a one hit wonder by Fred Heatherton (?) from almost fifty years ago? Ask anyone between the ages of 15 and 35 to hum a few bars from 'Stardust' and they might have trouble but try requesting a couple of lines from 'I've Got A lovely Bunch Of Coconuts' and they will be almost sure, to oblige you. With backing from the Rhythmaires the knockabout number was used, a couple of times, on Chesterfield although Bing's 'cockney' accent is reminiscent of Sir John Mills impersonating Sir Harry Lauder.

The first big post-war hit in Britain, was described as being written by two 'girls'. In fact, Eily Beadell and Nell Tollerton turned out to be a couple of middle-aged matrons who crushed 75,000 other competitors, in Lou Preager's, 'Write A Song For A £1000' contest, with their winning entry, 'Cruising Down The River'. The song took another three years to reach America and can work, either as a bouncy, 'The Band Played On', kind of number or as a straight love song. Bing chooses the former and more customary presentation for two appearances on Philco Radio Time.

Others deserving mention include, 'If You Were The Only Girl In The World' (22.1.47) with lyrics by Clifford Grey and a polished version of, '(By The) Sleepy Lagoon' (4.6.42), with words by American, Jack Lawrence and music by Eric Coates, who was to become Britain's most esteemed composer of light music.

I firmly believe that duets always put Bing on his mettle and this is exemplified by, 'These Foolish Things' (24.11.48) with Dorothy Kirsten. The song was written by Jack Strachey and Harry Link with words by Eric Maschwitz, masquerading under the improbable pseudonym of, 'Holt Marvell'.

Dorothy Kirsten with Bing and Barry Fitzgerald on a 1947 Philco Show.

The Palladium stage show of 1977 featured a medley which must be included. Bing approaches 'I'll Follow My Secret Heart', a little tentatively and seems more at home with 'Mad Dogs And Englishmen' but he also joins Kathryn and Rosemary Clooney in trios of, 'I'll See You Again', 'Someday I'll Find You' and 'London Pride'. Despite a minor disagreement between Bing and the girls, as to whether 'Park Lane' should be 'glittering' or 'shimmering', the presentation achieves its intention as a personal tribute to the works of Sir Noel Coward.

Tolchard Evans looks grand on a song copy (especially if you are born, plain 'Sydney') and he was another of those prolific songwriters, responsible for more than a thousand titles. Bing didn't get around to singing his bigger hits until they were revived. 'If' (25.4.51), written in 1934, was a world hit in 1951 with Perry Como leading the field. Crosby could have been there too but

chose to use it only on Chesterfield Radio. Even older, were 'Lady Of Spain' (5.2.53) and 'Barcelona' (25.6.53). Written in 1931 and 1926, respectively, both were unheard until the last major radio series for General Electric, with a robust arrangement by John Scott Trotter of the former and a duet with son, Lindsay, on the latter.

The late Forties and early Fifties proved to be a golden period for a songwriter who reeled off a string of hits, always recorded, by his wife, Dorothy Squires but taken to million-seller status by the likes of The Ink Spots, Dinah Shore, Margaret Whiting and Eddie Fisher. Billy Reid still died a poor man, having stated at his bankruptcy hearing, in 1956, that his assets were £6 in cash, a piano worth £50 and a refrigerator. Bing had tried to help out a little, on Philco, with 'I'll Close My Eyes' (21.5.47) and 'A Tree In The Meadow' (13.10.48).

Desmond O'Connor (No, not that one!), enjoyed success on both sides of the Atlantic with, 'How Lucky You Are' (21.1.48). Another of his hits is featured on Chesterfield radio, with three versions of 'Let's Do it Again', the jolliest being a largely, parodied duet (15.11.50) when, abetted by sibling, Bob, the tune is used to launch a barrage of insults at the expense of, older brother, Everett.

The American Brits

Saving the biggest 'cheat' until the closing paragraphs, the last two composers were both born, in London, within 10 days of each other, in 1905. Both emigrated to America in their youth and both, no doubt, were considered by themselves and the world as, American. So, the cunning proviso, made earlier on, comes into effect.

If you are anything of a Bing person, you will be very much aware of the work of Harry Revel. He wrote the scores for three of Bing's early movies and I shall not insult you by listing titles that you should have cut your Crosby teeth on. I shall merely say that his partnership with Mack Gordon was one of the most significant in Hollywood history. There are, at least, 2000 songs with the word. 'sweet', in the title and Revel and Gordon can claim responsibility for only three of them. They wrote 'Sweet Someone' and.... listen -can you hear Bing singing, 'Stay As Sweet As You Are'? I can. I hear that famous larynx, uttering every word of the song but it is all a pipe dream, I'm afraid. If, after 'College Humour' he had appeared in Paramount's next 'campus caper', 'College Rhythm', instead of Lanny Ross, we might have had the pleasure and he is, also, supposed to have sung the song, twice, on the Woodbury Show but there, the dream ends. Only 'Sweet As A Song' (31.3.38) survives, from a celluloid trifle entitled, 'Sally, Irene And Mary', starring Alice Faye. Bing also latched on to the title song of another movie, 'Thanks For Everything' (2.2.39) which was sung by Tony Martin, who was Miss Faye's husband at that time.

The second 'Londoner' is, Jule Styne. Yet another of those child prodigies (a solo pianist with the Chicago Symphony Orchestra at the age of nine!), who was seduced by jazz and popular song. After serving a tedious apprenticeship, composing for 'B' features, including such memorable epics as, 'Bad Man Of Deadwood' and 'Pals Of The Pecos' he teamed with Sammy Cahn and the new partnership immediately earned an Oscar nomination for, 'I've Heard That Song Before' (21.3.43). The story goes, that at their first meeting, Styne played a demonstration tune, after which, Cahn, not noted for his tact, said, "I've heard that song before" but noticing the steely glint that came into the composer's eye, hastened to add, "I mean, it would make a great title". Bing recorded the number for the Longines set, in 1968. However, two earlier hearings, from Kraft, had already proved that it might have been tailor made for him but you older chaps, who may remember, Iron Jelloids, Lobby Ludd and Clapton Orient, might also recall that Harry James had the No. 1 hit, in 1943, with a vocal by Helen Forrest.

The team wrote a good many hits for another well known crooner - 'Saturday Night Is The Loneliest Night Of The Week' (22.3.45). 'Five Minutes More' (6.11.46) and 'Time After Time' (23.4.47). On Philco Radio Time, Bing has the opportunity of mentioning his fellow vocalist's name during a spectacular attempt at the last named item. He explains that he is "under-rehearsed" and a shaky start, leads to an ignominious collapse. "Why don't this Sinatra sing easy songs", he complains. The debacle is complete when he insists that the portion which has proved to be his downfall, should be performed as a piano solo - "I'll never get it...These people gotta go out to dinner". As well as being a 'must' for buffs, this 'blow-up' version, demonstrates Bing's ability to laugh off his shortcomings together with a confidence that his audience will think nonetheless of him, for them. Remembering that this was a recorded series, it would be considered extremely unlikely that any other singer would have permitted such an embarrassing rendition to be broadcast.

Drawing to a close, I realise that I have not written a word about Lennon and McCartney but then neither have I mentioned, Victor Herbert, Ray Noble, Ivor Novello or Gilbert and Sullivan. Maybe some other time.

Lionel Pairpoint

JAZZ SINGING by Will Friedwald

This book was published 1991 by Quartet Books in the UK and by Collier Books in New York. We have mentioned it briefly in the past and the author is the man who wrote the magnificent notes accompanying the MCA 4-CD set 'Bing Crosby: His Legendary Years'. Mr. Friedwald's book has recently been discovered by John Bignell.

I spent many unexpectedly happy hours over the Christmas holiday reading this quite splendid book, hitherto unknown to me as was the author. Mr Friedwald revealed himself as a very knowledgeable writer and his enthusiasm for all types of good popular singing shines through over 450 pages of fascinating reading. But what really sets Mr Friedwald apart as a writer on jazz singing is that he places Bing Crosby in his rightful position at the very pinnacle of all the singers who ever lived. So many so called 'jazz experts' have always seemed to me to be reluctant to analyse and acknowledge Bing's contribution to jazz without seeming to be inhibited by Bing's phenomenal success and fame in the popular music world in the areas not connected with jazz. Mr Friedwald has no such inhibitions. He devotes his second chapter of this book (from pages 22 to 49) entirely to Bing and Louis Armstrong. Here are just a handful of quotes:-

'We had to wait for Crosby for the perfect and seamless infiltration of genuine jazz into mass market music'

'Louis Armstrong and Bing Crosby were the 2 most important figures in jazz derived popular music'

Crosby's greatest accomplishment was the application of jazz to the music of Tin Pan Alley'

'Crosby was the first singer to truly glorify and exalt the American popular melody, and his deep, perfectly in-tune resonance gave American music the wherewithal at last to compete with (and in my ears at least to surpass) opera and the European art-song tradition'

'But more than melodic and rhythmic ingeniousness, there's a sense of just plain rightness to everything he (Crosby) does, from the way he states the lyric and tune, and makes you feel the meaning of each inside, without being maudlin or hammy, to the amazing architectural skill he displays in the way he organises an improvisation'.

Having read in the first 50 pages of this book statements of this sort of quality I paused to consider what I had discovered. Mr Friedwald's approach and attitude to the subject of Bing's contribution to the world of jazz was so different to what I have been accustomed to reading and hearing from the average jazz critic that I began to feel quite mystified why I hadn't heard of him before. Surely, here was a writer so perceptive that he ranks with the great Larry Mize and our own Fred Reynolds. But whereas those eminently distinguished writers were, after all, specialists in the field of Bing Crosby, although doubtless they had other interests in popular music, here we had a man setting out to write a lengthy and authoritative book on Jazz Singing which encompasses a vast field and array of talent and yet Crosby comes out as one of 2 masters in this sometimes exclusive world. To read Friedwald's analysis of Bing's performance on 'Sweet Georgia Brown' reveals that he has that special gift of hearing the Crosby voice with the clarity and understanding that I have always longed for in jazz writers and broadcasters but have never before found.

He waxes eloquently and enthusiastically on Bing's numerous jazz orientated numbers on several 'small group' recordings. He also has the courage and honesty to comment critically on what he (and I) consider to be one of Bing's worst recordings. In 1946 a collaboration with Lionel Hampton resulted in a disaster - 'Sunny Side of the Street'. Quote:- *'It was irresponsible of Decca to issue the record and of Crosby not to insist on a re-make'.* A sentiment I am sure others like me will fully sympathise with.

'Bing with a Beat' with Bob Scobey and his Frisco Band from 1957 is described in ecstatic terms. In Friedwald's opinion it is required listening for anyone who doubts Bing's place in the highest echelons of jazz singing. (A judgement which certainly will produce several nods of appreciation from one knowledgeable ICC member in Midhurst).

Throughout this chapter on 'Bing and Satchmo' Friedwald demonstrates the way in which Armstrong and Crosby between them proved to be the 2 'Fathers of jazz playing and singing'. The comprehensive Index reveals that Duke Ellington gets 7 lines, Armstrong 8 lines and Bing 9 lines (the most of anyone mentioned in the book).

Just to make sure I wasn't mistaken in feeling this was a very special book indeed, I then read 'The Jazz Book' by Joachime Berendt, first published in 1953 and updated in 1992. It contains over 500 pages and Bing's name appears on page 379 and I quote:- 'Most male singers who have maintained a position in the realms of jazz per se have been instrumentalists. The others who began somewhere within jazz or close to it have gone over to commercial music. Bing Crosby, Frankie Laine, Perry Como, Matt Dennis and musically outstanding Mel Torme'.

There is no other reference to Bing, nor his work, in the entire book. Almost speechless it only remains for me to say 'That's All Folks'.

John Bignell

(Editor: Thanks, John. Will Friedwald is very well known in the USA as a writer and indeed one

magazine recently called him 'America's poet laureate of vintage popular music'. Long may he prosper. Mr. Friedwald mentions the 'Bing with a Beat' album and I came across the following description of the actual recording session of February 19, 1957 in BING 27 the other day. The article originally appeared in 'Sports Illustrated' magazine on January 13th., 1958 and it was written by Joan Flynn Dreyspool.)

"Sportsman" Bing Crosby

On the dot of 11 a.m. one morning, Bing Crosby stood before an overhead microphone in the recording studio of RCA Victor. It was one of two four-hour sessions in which he was recording a Dixieland album of his own selection. Minus hat or hairpiece, he was comfortably dressed in grey-green slacks, a loose-fitting, long sleeved, yellow gabardine shirt which had 'Bing' monogrammed on the pocket. His well-worn brown 'chukker' shoes added a final informal note. A dozen or more pieces of sheet music were stacked on a stand in front of him. 'Dream A Little Dream Of Me' was opened. "Let's run it over", Crosby said to the nine jazz musicians grouped around him. They had just tuned up when the studio door opened and a photographer loaded down heavily with cameras and flashlight equipment entered. "Hi, Gene", Crosby said, "what you doin' here?"

"I'm supposed to take some pictures of you."

"Oh, no. Got no hair on, boy. Dad's got to paint some hair on."

The photographer had worked with Crosby before. He knew better than to argue.

"Tomorrow", Crosby conceded. "You can do it tomorrow. I'll wear a baseball cap." The photographer exited as quickly as he entered. The red recording light went on and the door wasn't opened again for the next 4 hours.

"Let's go, Matty." Crosby stuck his hands in his pockets and hitched up his trousers. When Matty Malneck's music started, the singer's left foot began to tap and the rhythm pulsed throughout his body. Every motion and muscle sensitised to the beat, he sang clearly, softly, distinctly. When he hit a low note, he bent his knees and depressed his body as if its lowered position helped to give the notes their deeper tones. "You ain't just dreamin', boy, you is awake", he drawled during a trumpet solo. The first take over, he sat wordlessly on a green-cushioned stool and stony faced, listened to the recording being played back.

"Did it sound all right, Bing?" the control-room engineer asked.

"Yah. Let's get on to the next one. It won't be too hooty, will it?" he questioned once. In his early days with Paul Whiteman and the Rhythm Boys and in radio, Crosby worked with the jazz greats; the late Dorsey brothers, Artie Shaw, Joe Venuti, Louis Armstrong, Jack Teagarden, Duke Ellington. The late, great cornetist Bix Beiderbecke, also a Whiteman alumnus, was once his roommate.

Another time, the ex-drummer in him asserted himself. "I think Nick's doin' too many ticks", he said. And to the drummer: "Not quite so ticky, Nick. Over the first chorus there, make it a little lighter, nice and frothy. What's next?" he'd ask. "Let's keep goin' while we're warm... Go right along there, Sapphire", he said a la the Kingfish during a pause. If a phrase didn't sound right to him, he kept singing it over and over to himself until he got the feeling, inflection, phrasing he wanted. "It would've been better if I'd learned how to read", he told the pianist. Sometimes, between vocals, the spirit of the music was so much a part of him, hands in pockets, trousers hiked and whistling softly, that he would go into a shuffling soft-shoe, graceful, casual, content. "Everybody loves a vamp", he said during a lead-in.

"It gets you on and off", a musician said.

"It'd take a helluva vamp at that Hollywood Bowl to get you out there.. Man, you'd need a bicycle".

He ordered some food for the boys around 2 o'clock, and when it was delivered he kept right on, hamburger in hand, singing and chewing, never missing a beat. His eye ever on the clock, the sixth side was finished at five minutes to 3. "Thanks fellas", he said. He walked over to a chair where his brown Eisenhower-type jacket was draped; took a pipe and tobacco pouch from the pockets and, puffing on his pipe, went into the control room to decide which takes he wanted to print. On his return, he put on a brown felt hat and the jacket which proved to be about eight inches shorter than his yellow shirt. This sartorial error concerned him not at all!

(Editor: What a marvellous piece of writing. It conveys the atmosphere so well and clearly Bing felt good that day as confirmed by the actual recordings which have a special joie de vivre about them.)

Even More Top Of The Pops

Jim Kukura provides yet more statistics on Bing's recording career from the marvellous 'Pop Memories' books published by Joel Whitburn.

Well, here I am again as promised (or threatened, depending on your point of view). My earlier comparison of Bing's U.S. Record Chart achievements, to those of other great recording stars, demonstrated just how much in a class of his own, Bing really was. By slicing and dicing the same information in a different format, we can get a better appreciation for just one ingredient in Crosby's success formula. That ingredient was durability. As we shall see, Bing was able to remain a contemporary favourite like no other recording artist before or since. What made him so durable are those many characteristics that we, in the ICC, are so keenly aware of. But to graphically display just how well, and how long, Bing's popularity kept him at the top of the charts, well, it almost defies belief.

The following analysis takes the recording careers of the same artists we looked at previously. I took the first 20 years of each artist's recording career and divided it into 5 years of increments. I started with the date that each artist was first credited with having a hit record on the charts as an individual artist. So, Bing's chart records as a member of Whiteman's orchestra are not considered, nor are Sinatra's with Harry James and so on. Pay particular attention to how consistent Bing's career was, over 20 years, compared to the other great artists.

Artists/Dates	Number of Chart Records for each 5 Year Period			
	Years 1-5	Years 6-10	Years 11-15	Years 16-20
Bing Crosby 3/28/31-3/28/51	80	100	78	60
Paul Whiteman 10/30/20-10/30/40	85	84	36	12
Guy Lombardo 9/1027-9/10/47	46	67	38	30
Frank Sinatra 3/28/42-3/28/62	43	43	32	20
Perry Como 8/28/43-8/28/63	44	46	38	10
Nat King Cole 11/20/43-11/20/63	22	29	40	19
Elvis Presley 3/3/56-3/3/76	46	38	35	22
The Beatles* 1/18/64-1/18/84	56	37	34	18

* All chart records of the group and each individual are included.

Nat King Cole's statistics are somewhat of an anomaly. For a black singer to record 'crooner' type songs, before the rock and roll era, was a unusual exception. The meagre numbers of his early career, were, therefore, disproportionately low to his achievements in the 50s and 60s, which distorts the comparison.

Discounting Cole when looking at the rest of the field, the obvious first impression is the sheer number of hits for Bing versus the other artists. But also notice that in his fourth 5-year period, Bing is still hitting the charts at 75% of his first 5-year period. Of the others, only Lombardo is above 50%. Except for Whiteman, in absolute numbers, the others didn't need as many chart records since their first 5-year period was considerably smaller than Crosby's. And, finally, except for Whiteman and Lombardo, Bing had less chart positions available to him for each 5-year period than the other artists. Here is a repeat of the evolution of the U.S. popular music chart sizes.

Dates	Number of Chart Record Positions
1927-1940	20
1940-1955	30
1955-1994	100

As great as all these other artists are, it is clear that there just is not anyone else in Bing's class.

One last statistical analysis before I wear out my welcome. Bing not only had a lot of chart records over a long career, he had big hits that stayed on the charts for many weeks. In this last comparison we will look at the total number of chart record 'weeks' for each artist and translate that into an average number of chart records per week over the same 20 year period, above, for each artist. Each week, that each record was on the charts, counts as a 'chart week'. There are almost 1,044 weeks in 20 years.

	Number of chart weeks	Average chart hits per week over 20 years
Bing Crosby	2,194	2.10
Paul Whiteman	1,226	1.17
Guy Lombardo	1,084	1.04
Frank Sinatra	879	0.84
Perry Como	1,206	1.16
Elvis Presley	1,486	1.42
The Beatles	1,508	1.45

Imagine, averaging more than 2 chart records per week for 20 years with only 20 to 30 chart positions available. Those full careers with 100 chart positions really helped Presley and the Beatles put up better numbers than their earlier counterparts. But even that was nowhere enough to overcome Bing's incomparable achievements.

Thanks for persevering through some more 'number crunching' of Bing's statistics. It's nice to listen to Bing and just know that he had to be the most talented recording artist ever. But it is also nice to know that the public confirmed Bing's credentials by sending his recordings up the charts like no artist before or since. And I think it is a very safe bet, that no recording artist in the future, will even begin to approach the number of chart records credited to Bing.

Jim Kukura

(Editor: For further details of Joel Whitburn's books write to Record Research Inc., P.O. Box 200, Menomonee Falls, Wisconsin 53051, USA. They really are remarkable works of reference.)

ONCE IN A WHILE

Burl Ives died on April 14 at the age of 85. He was famous not only as a folk singer but also as an actor in films such as 'Cat On a Hot Tin Roof' (when he played 'Big Daddy') and 'The Big Country'. His greatest successes as a singer included 'On Top of Old Smokey', 'Blue Tail Fly', 'Lavender Blue', 'Little BittyTear' and 'Riders In The Sky'. In the UK, many of us will have grown up to 'I Know an Old Lady (Who Swallowed a Fly)' which was played weekly on the Children's Favourites radio programme. Bing had Burl on his radio show on 6 occasions in the late forties and early '50s and they performed several great duets together, notably 'On Top of Old Smokey' which has appeared on CD in recent years. Another connection was the play 'Dr. Cook's Garden' which Burl appeared in on Broadway before it was adapted for TV giving Bing a starring role.

Harry Tobias, the songwriter, died earlier this year at the age of 99. He was the oldest of the three songwriting Tobias brothers and his best known songs were 'Miss You', 'Sail Along Silv'ry Moon', 'If I Knew Then' and 'Sweet and Lovely'. Bing enjoyed great success with all these songs and Tobias also collaborated with Harry Barris on 'At Your Command'.

"When The Organ Played..."

On page 43 of BING 104 under the above heading, we published a photo of Bing singing to an organ played by Eddie Dunstedter and we sought further details. The answer comes from the pages of the Crosby Collector magazine of January 1970 and it's all to do with 'Auroratone'.

The caption which should have been with the photograph was "With Bing Crosby at the mike, and Lt. Col. Eddie Dunstedter at the organ, inventor Cecil Stokes times the recording from which the AURORATONE film will be made." It seems that Auroratone (also known as 'Music in Colour') was a movie of many hued colour patterns which slowly changed from one colour to another, and one series of designs to another, while the sound track produced recorded music. Although hard to describe, these colour patterns were similar to a large stained glass window of many colours, with a random pattern of nothing in particular. Auroratone patterns were actually produced by the music in some mysterious way which took the

inventor 15 years to perfect but the patterns as shown on the screen were not synchronised with the music, only shown in very slow motion. The film was seen by Crosby Collector reader Chard Walker in March, 1945 in Los Angeles and the film included music from Andre Kostelanetz, organ solos by Eddie Dunstedter and Bing singing 'Going My Way,' Home On The Range,' and 'Ave Maria.' Auroratone was also shown at military hospitals for the benefit of servicemen recovering from battle fatigue and nervous exhaustion.

We wonder if the film is still in existence anywhere and does anyone have a copy of the soundtrack?

BING CROSBY: A Bio-Bibliography

This is the title of Roger Osterholm's new book which was reviewed in the last magazine. We have now heard from Greenwood Publishing Group in the UK and they have offered a special deal to ICC members of £37.50 (inc. p.& p.). This may sound expensive but you are getting a 470 page book packed with information. You may regret not having purchased it in a few years time! The address is Greenwood Publishing Group, 3 Henrietta St., Covent Garden, London WC2E 8LU and you should quote 'BING magazine special offer' when ordering.

The Variety Tribute

For 12 years, John Marshall has raised funds to ensure that the anniversary of Bing's death is not forgotten by placing an advertisement in Variety magazine. John will be retiring soon and this year will be the last time that he will be undertaking the task. He has £271 available so far for this October's advert and he would be delighted to receive any contributions members may like to make so that the largest possible space can be taken in Variety. John's address is given in Trading Post and you will see that he is also offering various videos to help swell the funds.

In view of his retirement, John has, as mentioned elsewhere, also ceased the issue of his quarterly newsletter 'The Grapevine' and we cannot let the occasion pass without taking this opportunity to thank him for his tremendous efforts in so many different ways on behalf of Crosbyana for the last 17 years.

Anyone out there willing to organise the Variety tribute next year?

Malcolm Macfarlane

Bert Bishop's BING ON THE BOX

It's all too easy to forget that this being the journal of the INTERNATIONAL Crosby Circle that whatever readers find within its pages should also be of interest to Members not resident in the UK. The marshland coast of Essex is far removed from the hub of global Crosbyana and it is all too easy to become cosily parochial when reflecting upon, and writing about, the sights and sounds of Bing that have been, still to me, wondrously conjured from the vacuous depths of imponderable space! This was brought home to your reviewer not only by a film emanating from Scandinavia and a recording of an American radio tribute to our man that came through the letterbox, but also by an enjoyable get-together by the kind invitation of Trevor Wagstaff and his wife Pat at their home where, apart from some local enthusiasts, the evening was enhanced by visiting overseas Members Etty Gits, the Circle's European correspondent from Holland, and Stanley Wayman from Connecticut in the good old U. S. of A. These occasions highlight quite dramatically how incomplete our collections are and how impossible it would be to have everything on, by or about Bing! But that's the charm of collecting Crosbyana. It's an unattainable goal unbounded by any dimension. Any digression here must be excused by reason of the fact that the soire is still enjoyably fresh in my mind with the sobering thought that whereas Etty says she has to rely on the BBC for Bing films on TV, Stanley enlightened us, to our barely concealed envy, that a goodly number of Crosby movies are regularly screened throughout the States AND any number of them are available on commercially released video tape!

Well, at least a couple of rare ones have been, with the right equipment, available to northern Europe viewers since the last time we gazed through John Logie Baird's magic window for the benefit of any readers of this column. Just take a little look!

REACHING FOR THE MOON (March 5 & 21)	FILMNET
LET'S MAKE LOVE (March 3,12 & 27, May 4,14 & 22)	MOVIE CHANNEL
JUST FOR YOU (March 6, 12,16 & 22)	MOVIE CHANNEL
GOING HOLLYWOOD (April 7)	TNT
THAT'S ENTERTAINMENT (April 14)	TNT
ROAD TO RIO (April 14 & 17)	SKY MOVIES GOLD
MY FAVORITE BRUNETTE (April 20)	SKY MOVIES GOLD
PARIS HOLIDAY (May 5 & 28)	MOVIE CHANNEL
MAN ON FIRE (May 21)	TNT
HIGH TIME (July 4, 15 & 23)	SKY MOVIES

When the first film in that listing was originally released, Bing's name did not appear anywhere in the credits. Subsequent to his fame, he now rates third in the opening credits to Douglas Fairbanks Snr. and Bebe

Daniels. My commercially released copy is on Betamax and enquiries have failed to unearth a VHS version. Not a film to cherish other than for the entire Irving Berlin number "When The Folks High Up Do The Mean Low Down" to which Bing contributes in his inimitable style; thus making this 1931 picture a little piece of cinema history.

Bypassing films relatively recently reviewed, it is worth mentioning Bing's appearance in MY FAVORITE BRUNETTE. (My word processor 'bleeps' to inform me that I have spelt Favorite incorrectly. "I know, I know!" I mutter in reply - but this IS an American film and you have to make allowances!) In the closing scene of the film the character played by Bob Hope is reprieved, having been about to forfeit his life for a murder he didn't commit. The Warden informs the executioner: "Harry, all off." "Off!", exclaims Harry Lillis Crosby, throwing his police officer's cap to the ground in utter disgust and stomping about in disappointment. "Well, he'll take any kind of part", confides Ski-nose to the cinema's audience. Much to our relief at the time for it seemed for a moment there that we were about to deprived of the now expected Bing cameo in a Hope film!

No such cameo in PARIS HOLIDAY, nor any reference to Bing in the film itself. However, it cannot be overlooked in view of the fact that Bing and Bob duet the film's title tune on the 'soundtrack' LP of the same name, plus their spirited rendition of a second Sammy Cahn - Jimmy Van Heusen song on the same album, "Nothing In Common". A lyrical contradiction of reality, of course. By the penultimate title my own collection of cinematic Crosbyana benefited satisfyingly from the screening of the 1957 film MAN ON FIRE. Bing gets to sing the title tune over the opening credits, but otherwise the storyline calls for straight, dramatic acting only. Apart from E. G. Marshall, who played Bing's lawyer, the remainder of the cast were virtual unknowns. The stagey scenario set about pointing up the moral dilemma involved in settling the custody of a child resulting from the parent's divorce. The cliched use of the Judgement of Solomon was rather a weak cop-out in a film in which the director suddenly seemed to lose interest and decided to call a wrap rather too quickly in an otherwise realistic and reasonably well acted domestic drama. Bing played his part with conviction, and the histrionics required of him, though not overtaxing, were, of course, at variance with the Bing Crosby that we had become endeared to after twenty-five years of going to see him at the 'flicks'. At this distance, and with about twenty per cent of children now experiencing broken marriages, it all seemed rather old hat. Bearing in mind, too, that at the time we were still whistling the tunes from HIGH SOCIETY it did come as something of a disappointment. However, thanks are due to TNT for screening this rarity, even if it was shown at 2.40 am!

Bing, Inger Stevens and Malcolm Broderick in 'Man On Fire'

BING ON THE RADIO

Switching off the all-pervading *eye* for this quarter we can now turn our attention to the wireless. When I was a kid I puzzled greatly as to why it was so called, for whenever I took a screwdriver to it and opened the back it seemed to be ALL wires! Of course, when I was a little bit older (about 27!) it dawned on me, but by then it was being called the radio! I still prefer 'wireless'. Well now, the unexpected arrival of a cassette recording of an American radio programme boosted the listening pleasure of acoustic Crosbyana in the form of a near ninety minutes on Der Bingle, which began; "Hi! I'm Jim Harlan, and this is IN THE SPOTLIGHT. This week we're looking at the great career of a great man - Bing Crosby." After a brief listen to clips from guests on the programme Harlan continued; "In just a few years the media will swamp us with documentaries and retrospectives of the 20th Century. Who was the biggest, most influential and respected musical star of the century will be a question that's heavily debated. Elvis and the Beatles will be in the running, along with Benny Goodman and Glenn Miller, and Tommy Dorsey; the list goes on and on. But if you look at the facts and figures Bing Crosby was perhaps the most universally loved and respected entertainer of our time. Stay with us as we enjoy that amazing talent and speak with some of Bing's friends about his incredible career." Well, with a build up like that, in a series concerning various artistes, it is quite apparent that Jim Harlan is either a Bing aficionado or has done his homework very well!

Musically, the programme began with "My Baby Just Cares For Me", one of six tracks featured from the Ken Barnes collection out of a total of twenty-two recordings, all played in their entirety. The producers opted mainly for a 'best of Bing approach', though the 1933 recording of "Learn To Croon" and some radio material with Peggy Lee and Fred Astaire added a welcome variance to the Don't Fence Me In - Swinging On A Star - Road To Morocco syndrome.

Bing was heard in anecdotal mood, as were the seven 'on the line' guests in the persons of Tony Bennett; Peggy Lee; Andy Williams; Maxine Andrews; Bob Hope, and Les Paul. All of them had something interesting and new to contribute, and all were very kind to the memory of Bing in their comments. The last named was quite amusing in describing how he 'engineered' things so that Bing would get to hear his trio rehearsing "Back Home In Indiana"; when Bing walked in Buddy Cole nearly fell off the piano stool in shocked surprise. Bing stayed to listen and asked Les Paul who they were. "Where do you work?", asked Bing. "Here at NBC." replied Les. "You don't any more, you work for me!" came the welcome response. Bing left the room and was walking down the hall when Les hollered after him: "Hey, Bing! How much?", and Bing said "One Thou'!". With that Bing walked on. He had gone a little way when Les called out again: "Hey, Bing! How much for the other two guys!".

In the programme Les Paul confided that he and Bing were very close friends, and went on to say about him, "A lot of things I read (about him) are simply just not true." From the tone of his voice and previous things he had been saying he was very obviously referring to the 'hatchet' books and articles which have sought to denigrate the best loved and most famous entertainer of all time. Jim Harlan closed the programme with "Bing Crosby will always be remembered as one of the greatest innovators and talents in modern music. He set the standard by which every contemporary singer is still judged to this day; and he did it with style and he did it with grace. He was perhaps the most popular entertainer of the century, but he carried that honour very well." Written and produced in New York by Dave Hersch and Liza Gagin, the programme came out under the auspices of Simmons-Overmeer Productions. If you get the opportunity to obtain a copy it is definitely worth a listen.

PAUL BARNES SAYS FAREWELL

This has been a rewarding period in which to catch many instances of relevant Crosbyana embracing as it does St. Valentine's Day, St. Patrick's Day, Easter, Bing's birthday and the VE Day 50th Anniversary celebrations! Unfortunately, it has also been a period during which we have seen the demise of a very popular programme in the BBC's Eastern Counties region; PAUL BARNES. Previous issues of BING will have made readers aware of the extent of ICC Member Paul's continuous enthusiasm for 'The Boss', not only by playing at least one track every evening but also by promoting many of the new CDs that have become available in recent times. As with other music programme presenters he has been kept well supplied with this material by several ICC stalwarts, as previously mentioned. So it, was a very sad, farewell phone-in night on the 31st. March when, by a vote of 4-2 against, the six station heads pulled the plug on Barnsey's nightly farrago of good, popular music. It is openly apparent that the BBC have adopted an ageist policy, with 55 being a general cut off point for musical taste and appreciation. There was a report in a national newspaper of an internal memo sent to his staff by a station head which read: "We want the elderly to be still with us. But we should not pander to them with items that would be of exclusive interest. A first wrinkly caller sets the agenda .... put on someone who sounds under fifty rather than chucking on another 'old' regular." This in the year that 'the elderly' were being remembered, feted and celebrating victory of a six year brutal and bloody battle for liberty and freedom of speech, thought, action and choice! At this point I must call a halt otherwise our esteemed Editor will shake an admonitory finger in my direction. However, for those who would wish to support a campaign for Paul's reinstatement and a general reversal of the BBC's ageist policy in broadcasting please write to 'Music That Matters', P.O. Box 42, Wisbech, Cambridgeshire, PE13 5AJ. A regular newsletter and other interesting information will be forthcoming.

With well over fifty different songs, and extended excerpts from radio broadcasts, the wealth and variety of

musical Crosbyana was both gratifying and informative on Paul's final eight weeks. There were anniversary remembrances for many of Bing's associates, including Paul Whiteman, Jimmy Durante, Bix Beiderbecke and Ethel Merman, all of which were celebrated with appropriate recordings from the 1927 "Changes" through to the uncertain merits of Bing and Ethel's 'Flop Parade'. As a result of the latter a listener 'phoned in to say that his music collection included Sinatra singing a perfectly straight recording of "There's A Flaw In My Flue"! Hmmm! Around Valentine's Day we were treated to "P.S I Love You", "Sunday, Monday Or Always" and the universally popular, and in my opinion the best of 'the best of Bing' "Moonlight Becomes You". The expression 'in my opinion' cropped up several times on the Barnes programme. A listener took him to task for making statements about artistes and their recordings as though, because Paul had said it, they were the gospel truth. However, as the host pointed out, in any situation where one is in control of what is said or written, this column for example, listeners and readers should assume that a personal viewpoint is always being expressed. There has been the occasional comment about the amount of 'The Boss': "You don't half play a lot of him, don't you!", said a chap in a Blakeney pub one lunch time. "Yes, I do! And I intend to carry on!"; which anecdote was followed by Bing's "Devil May Care". A 'phone-in listener said there was too much Bing. In essence Paul's reply was to the effect that he would continue to play just as much of 'The Boss' as ever, from the 1920s to the 1970s: "So there!" What a pity that the opportunity to do has now been taken away from him. In response to this unappreciative listener, and possible others, Stan White contacted Paul and asked for "The Pessimistic Character With The Crab Apple Face" to be played for, " .... whoever it suits!"

Stan figured in correcting Barnsey on an unfortunate little blunder when, after a big build-up concerning American society following the Wall Street crash, Paul announced that classic Harburg - Gorney anthem of the depression "Brother, Can You Spare A Dime?", and went on to play "Blue Prelude". Paul didn't spot the error, nor did any other listener I suggest! He almost certainly took this song from the CD entitled BING CROSBY - THE IMMORTAL which lists the second track incorrectly.

For his final programme Paul played 'The Boss' and Jimmy Durante duetting "You Gotta Start Off Each Day With A Song", with the closing comment; "Aah, the old ones are the best .... it could be a while before you hear the likes of them again."" Let us hope that listener power causes a change of heart in the upper echelons of the BBC so that we might. *(Editor: The latest news is that Paul Barnes is having exploratory meetings with the BBC and the outlook is encouraging)*

THE BEST OF THE REST

Keith Skues has taken over the Monday to Friday slot from which Paul Barnes was sacked. Quite a different pace, style and musical era. Though he does play the occasional Crosby; albeit mainly taken from the so-called 'best of Bing' genre. This is also the case with MELODY SHOWCASE on Melody FM 105.4. David Jacobs and Louis Robinson are much more enterprising and during his Alan Dell's Crosby Corner slot the former makes good use of his 'Treasury' album conducted by Geoff Love under the pseudonym of Mishel Piastro. In fact David is presented with my 'Not The Best Of Bing Award' this time, not only for remembering Bing's birthday with "That Old Gang Of Mine", but also for playing "I Couldn't Care Less", a recording he had not heard before but described after a few bars of hearing it as " .... an instant friend."

St. Patrick's Day is easy to commemorate with Crosby recordings. Bing saw himself as an Irish-American, I'm sure, and made plenty of recordings composed in celebration of the Ol' Country both sincerely affectionate and those with more than a touch of the Blarney about them. He seemed to keep Pat O'Brien happy anyway! Although how the Scotland located "Tobermory Bay" came to be featured on the album WHEN IRISH EYES ARE SMILING will always remain something of a mystery. It was inevitable that the LITTLE BIT OF IRISH CD found favour, and almost all the regular presenters delved among the shamrocks and shillelaghs therein to celebrate the Feast day of the Welsh born 5th. century Papal missionary who not only spread the gospel from Cashel to Armagh but, according to Jeanvieve on the Como-Crosby show, also drove out all the snails from Ireland, to which Bing replied; "Mademoiselle, they weren't snails they were snakes, and they wound up on Phil Harris's ceiling!"

BBC Northampton's Peter Moreton presented a Bing special on the 15th. April for no particular reason other than that he is a fan of the Old Groaner, especially in the up-tempo tunes as his self-styled alias, Dr. Swing, implies. Among the goodies were "Birth Of The Blues" and "I've Got My Captain Working For Me Now"; two tracks seldom heard on the wireless these days. Peter also opened his Easter Day show with, probably, Bing's most famous 'cold song', the first line of which goes; "Id your Easder boddet ...."! And, to mark VE Day in music by Bing, the good Doctor played "You Are My Sunshine".

Both Richard Spendlove and Trevor Littlechild are unashamed Crosbyophiliacs and play his music quite frequently. From their wide ranging selections we had the less obvious choices of "Under Paris Skies; "After You've Gone"; "Happy Feet" and "I Cried For You", as well as quite a bunch of recordings from the HOLLYWOOD GUYS AND DOLLS and WE'RE JUST WILD ABOUT HARRY CDs. These latter have been very popular with the music programme presenters containing, as they do, plenty of humorous banter as an additional bonus with which to entertain their listeners.

"Sometimes I wonder why I spend the lonely nights, dreaming of a song ...." - this is the 1939 version we're talking here; and by this line, dear readers, we can set our watches at 13.18 hours. Of course, you'll have to be

tuned in to BBC Essex on a Saturday in order to do so. But John Gunn, Esq., will not fail you, for his '78 Vintage' Crosby Corner continues to embellish his sixty minutes of unadulterated nostalgia. Happily, the Crosby Mafia, as he calls it, flourishes well in these parts so any Bing request can be met by a furtive 'phone call to either Eric Griffiths or Wally Oldfield if he doesn't have the record himself. A Mr. Alan J. Perry wrote in to say that he used to own "The Spell Of The Blues" on a U.K. Parlophone (that would be R385) and wondered how much it would be worth today. Before John played the track he opined "Around £35 to £45, if you could find a copy for sale.", and added, "But I tell you what, he's not getting mine!" I suggest there are collectors out there who would pay in excess of that figure for a fine copy. During the four months, there have been over sixteen tracks in a diverse a selection as you could imagine. Apart from the 1929 song already referred to, we listeners were treated to recordings ranging from "Sing Me A Song Of The Islands" and "Red Sails in The Sunset" through "April Played The Fiddle" and "I'll Be Seeing You" from a radio programme, for VE Day, taking in the superior version of "Easter Parade" from the 'HARRY' CD especially for the day in question. Mind you, John gets a slapped wrist for overlooking Bing's birthday! However, the following week he apologised in humble restitution with "I Can't Begin To Tell You".

So, the records keep on spinning; and I'm sure that other areas of not only the BBC network but also the various commercial stations keep the flag flying. If readers in other areas and other countries care to drop a line either to the Editor, or myself, news of a wider field of TV and radio time Bing would be welcomed for inclusion in this column. Meantime - BRING BACK BARNSEY!

Bert Bishop

Bing and Louis in pen and ink

New member Jon Oye from Chicago wanted to contribute to the magazine but felt that he wasn't much of a writer. So he sent in this portrait he has done specially for BING. Marvellous! I thought it was a photograph at first.

Dixie Dawn - a new Bing track?

The Melody Maker (The Gramophone Review). November, 1928

Paul Whiteman and his Orchestra.
"Dixie Dawn" * † (July 6th, 1928) [49 at 78]
"There Ain't No Sweet Man That's Worth the Salt of My Tears" § † (July 20th, 1928) [41 at 78] (B5515)
"It Was the Dawn of Love" * † [48 at 78]
"Louisiana" § † [48 at 78] (B5522)
"Lonely Melody" † [44 at 78] (B5516)

Although Whiteman's Band ceased to record for this company as from last May, some of the above records were only issued quite recently in America (note dates against titles).

"Dixie Dawn," a delightful sweet melody number, the record of which starts off with its perfect vocal chorus, Bynig Crosby is a real Whiteman proposition, and in any ordinary month would probably be the best sweet melody record in the H.M.V. lists.

But this happens to be an extraordinary month, for Whiteman has excelled himself with his wonderful performance of "Lonely Melody."

"Lonely Melody" is another sweet melody number based on an air by Grunfeld. Whiteman has given it a treatment, however, which in places is distinctly "hot." Combined with the perfect tone, balance and precision of the band we are given a display of modern rhythmic phrasing and accentuation, both by the ensemble and individuals which will make even the more straightforward portions of the performance a joy to the style fans, as well as a delight to those to whom legitimate interpretation means more.

After an introduction, chorus and verse which are mostly conspicuous for their "legitimated" beauty, combined with a probably perfect form of comparatively straight lilting rhythm, things begin to happen.

The second chorus is "hot" trumpet solo (Bix Beiderbecke) with accompaniment by saxophones working "organ" harmony and the rhythmic section chiefly noticeable by the "hot" string bass. The famous Bix has never been better than he is here. His phrases and the rhythmic interpretation he puts upon them are of a kind that no one has yet been able to imitate, much less excel. Do not miss his subtle octave slur lead-in to the last eight bars.

The first half of the last chorus consists of "hot" phrases harmonised in similar motion by the whole of the saxophone section, supported again by "hot" string bass rhythm. The construction and linking up of these phrases is a fine piece of scoring, probably worked out by Frankie Trumbauer, the first saxophone of the combination. This performance is a gem of rhythmic style.

A great effect is obtained for the break by the use of the built-up chord. Each instrument features as it comes in a heavy tremolo. Banjo takes the first note.

This wonderful record finishes with a delightful melody coda.

Whiteman's "hot" dance performance is "There Ain't No Sweet Man." From its tricky introduction, in which Trumbauer is the outstanding feature, right through to its ingenious coda, it bristles with effects and displays of style, both vocal and instrumental. Tymps are effectively used during, and prior to, Frankie Trumbauer's "hot" saxophone movements.

"Louisiana" and "It Was the Dawn of Love" are other fine dance records worthy in every way of Whiteman.

Paul Barnes produced the following copy of a page from an old Melody Maker and at first sight we thought that a missing Bing item had turned up! Note the curious spelling of Bing's name. However we have listened carefully to "Dixie Dawn" and we believe that the vocal is by Austin Young.

The Gramophone

Whilst on the subject of reviews of Bing's recordings, we were fascinated to receive extracts from copies of 'The Gramophone' magazine which were sent in by Trevor Wagstaff. The September 1931 edition contains the following:

H. M. V. American recordings

The best of the month's HMV American played dance record is, I think, One More Time (v) (B6047) by Gus Arnheim and His Cocoanut Grove Orchestra (Amer.). It is so bright and rhythmical that it very nearly comes under the heading of hot, and is altogether more interesting than the average commercial dance record. Bing Crosby sings the vocal refrain and is in great form. Every time I hear records by this band I cannot, however, help remembering the performance of Them There Eyes on an American Victor. With its exhilarating vocal refrains by The Rhythm Boys, this was an outstandingly good record, and HMV missed the boat when they omitted to put it out. As the number is bit of date now I'm afraid there is little chance of our getting it.

Little did the reviewer know, that we would indeed get it and still be listening to it 60 years later! We move forward to the November 1931 edition.

Those who read THE GRAMOPHONE regularly may remember a remark I made some months ago that Bing Crosby (Amer.) of the Three Rhythm Boys (late of Whiteman's Band) was the world's finest hot and rhythmic-ballad singer. Since then Bing has become a Radio star in America. Also numerous records by him have been issued here by Brunswick and HMV and you may be wondering why I have not waxed eloquent and done the "I told you so" business. The fact is, however, that so far I have not thought any did Bing justice. But there are two in rhythmic-ballad style this month - I'm Thru With Love and, particularly, I Found A Million Dollar Baby (Bruns.1197) - on which I am ready to let my stated opinion be judged. Hear them and see if you don't agree with me.

We agree, we agree! A very perceptive reviewer indeed. The following month, the December 1931 edition again carried an enthusiastic note about Bing in the "Hot and Rhythmic Vocal" section.

With his lovely voice and original mode of interpretation Bing Crosby (Amer.) grips the listener with every note in his ballad versions of Sweet and Lovely and I Apologise (Bruns. 1219). As these are featured as ballads you may be wondering why they are reviewed here. The answer is that Bing singing ballad style conveys more sense of rhythm than many good artists attempting to sing actually in rhythm.

How about this from the January 1932 edition of The Gramophone?

.....Rudy Vallee and Bing Crosby, kings in their class across the pond, are all sex-appeal on HMV B3999 and Brunswick 1240 (2s. 6d. each).

Funny, I thought my generation discovered sex! Brunswick 1240 was of course Goodnight Sweetheart/ A Faded Summer Love. February 1932 continues with the compliments.

Brunswick 1252 is nothing short of a feast. On one side Bing Crosby (Amer.) sings Hoagy Carmichael's delightful melody, Star Dust, gloriously; on the other side there is a new number Concentratin', sung all the way through in most delicious, lilting dance rhythm by Connie Boswell....

On to April, 1932 for:-

Bing Crosby with the Mills Bros.

These American Brunswick people are certainly generous. Bing Crosby (Amer.) and the Mills Brothers (Amer.) must be huge sellers each by themselves, but Brunswick have gone the whole hog and put them all into one record of the haunting Dinah (Bruns. 1271). The result is an orgy. Bing sings the first chorus. Here is the old Bing back again. No gallery fetching punk, no exaggerated sentimentalism, and what a conception of the song, what style.

Later the Mills Brothers come in - same sort of thing as their Nobody's Sweetheart - and later everyone shows up. Bing nearly spoils the show and his own reputation with some bobba-bobba-bobba business, but it doesn't last long, and anyway, it will go well with the crowd. The whole thing is well constructed, and never lacks interest or effectiveness from beginning to end. Put this in your 'must' list and don't forget it.

Another review of the same artists shows up in the August 1932 issue.

The tie-up between the Mills Brothers and Bing Crosby (Amer.), which resulted so happily in Dinah, has been repeated with even greater success in a revival of Shine (Brunswick 1316). Bing sings just as he did in the days of the Rhythm Boys, before he became all sex-appeal and sugar, and the Mills Brothers are as neat and musical as ever. The whole construction of the record is good, and it is difficult to imagine a conception that would have suited these artistes better. The orchestral accompaniment is all that could be desired. On the reverse Bing Crosby revives another good rhythmic tune of earlier days, Sweet Georgia Brown, in which he is accompanied by Isham Jones and His Orchestra. The band, which seems to be greatly improved, has quite a lot of the record to itself.

Our final extract is from the September 1932 edition.

....and any sweet young thing might well be forgiven for sleeping with Bing Crosby's (Amer,) Happy-go-lucky You and Cabin In The Cotton (Brunswick 1326) under her little white pillow.

The impact Bing was making in those days is clear to see and it is easy to see how he swept away all of the opposition. It really is marvellous to read those superb and exciting reviews and we thank Trevor Wagstaff for so diligently researching these for us.

Keeping Track

Reviews of the latest releases on CD and cassette by Jim Reilly

We have quite a number of new CDs to review this time around and none better than 'Those Great World War II Songs' which came out of the blue around VE Day. It's good to still be able to get something that you never expected and to rush home to hear it. Before I commence the reviews, I would just like to mention that I am in no way connected with anyone selling CDs and therefore advise you to contact the Record Centre in Birmingham if you wish to obtain any CD produced in Europe or Australia, Footlight Records, New York for those produced in the USA and Tower Records, London for those from Japan. Addresses have appeared in previous issues of BING.

Those Great World II Songs - 2 CDs

Gold Intermusic SA DBG 534042 Portugal

Disc 1

The White Cliffs Of Dover
The Army Air Corps Song
Yankee Doodle Dandy
I Don't Want To Walk Without You Baby
Song Of Freedom
You'd Be So Nice To Come Home To (with Ginny Simms)
What Do You Do In The Infantry
Riding Herd On A Cloud Tonight
Get On The Road To Victory
Sunday Monday Or Always

The Vict'ry Polka

As Time Goes By
I'll Be Seeing You
Shoo Shoo Baby
There'll Be A Hot Time In The Town Of Berlin
Song Of The Bombardiers
Long Ago (And Far Away)
Bless 'Em All
I'll Get By
Is You Is Or Is You Ain't My baby
Saturday Night (Is The Loneliest Night Of The Week)
The Fifth Marines - The Amphibians Battle March

It's All Over Now

Disc 2

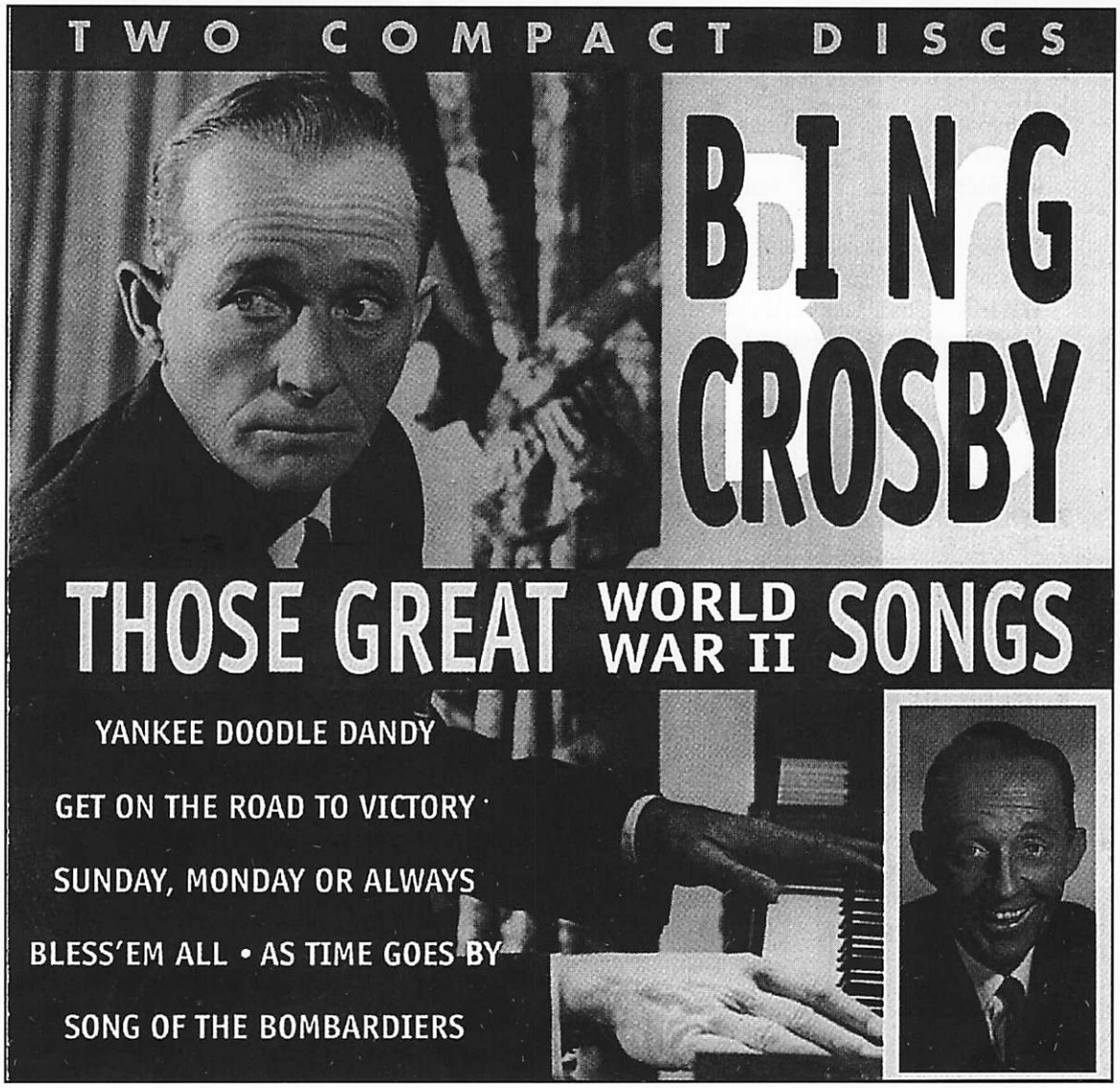
Complete Kraft Music Hall of Sept. 9th. 1943

Comin' In On A Wing And A Prayer
Wait For Me Mary (with Trudy Erwin)
Stardust (with Phil Silvers on clarinet)
It's Always You
Basin Street Blues (with The Charioteers)
Guests:
Phil Silvers, Falstaff Openshaw
Comin' In On a Wing And A Prayer

Complete Mail Call Programme from 1945

Bing, Bette Davis, Barry Fitzgerald, Leo McCarey, William Frawley and Don Wilson
Bing content:
Swinging On a Star
You Belong To My Heart
Too-Ra-Loo-Ra-Loo-Ral
Ida (with William Frawley)

I was getting fed up of looking in my local record shops at all those VE Day commemoration CDs just to see if there was any Bing content when this set came to light and what a gem it is. The quality is marvellous and most of the titles haven't appeared on CD before. Of course all the titles are from radio and with two complete programmes on disc 2 this is a very acceptable set. In these days of television we tend to forget the important part that radio played in boosting morale in WWII when Bing was for me at the height of his career. Running time: Disc 1: 61.42 mins. Disc 2 : 60 mins. Price £13.24


TWO COMPACT DISCS
BING CROSBY
THOSE GREAT WORLD WAR II SONGS
YANKEE DOODLE DANDY
GET ON THE ROAD TO VICTORY
SUNDAY, MONDAY OR ALWAYS
BLESS'EM ALL • AS TIME GOES BY
SONG OF THE BOMBARDIERS

Swinging On a Star

An Apple For The Teacher (With Connee Boswell)
Between 18th. & 19th. On Chestnut Street (ditto)
San Antonio Rose
Deep In The Heart Of Texas
Constantly
San Fernando Valley
I'll Be Seeing You
Going My Way
Too-Ra-Loo-Ra-Loo-Ral
Sweet And Lovely (1931)

Charly Records CDCD 1235 UK

Start The Day Right (With Connee Boswell)
Mister Meadowlark (with Johnny Mercer)
You Are My Sunshine
Miss You
If You Please
I Love You (Grieg)
Swinging On a Star
The Day After Forever
Don't Fence Me In (With Andrews Sisters)
The Eagle And Me

The quality of this album is excellent, although with the exception of the tracks 'Miss You' and 'The Eagle And Me' most titles have appeared on CD on many previous occasions. It should be noted that 'I Love You' is the version based on 'Ich Liebe Dich' by Grieg and not the Cole Porter song as described on the sleeve. This CD is good value and very affordable at around £4. Running time 59.15.

Bing Crosby - The Essential Collection (2 CDs) **Wisepack LECDD 612** **Unknown**

Disc 1
You Gotta Start Off Each Day With A Song (with Durante)
Inka Dinka Doo (with Jimmy Durante)
When You Wore A Tulip (with Judy Garland)
Just The Way You Are (with Judy Garland)
Basin Street Blues (with Ella Fitzgerald)
Marshmallow World (with Ella Fitzgerald)
Blueberry Hill (with Louis Armstrong)
Lazy Bones (with Louis Armstrong)
I Got Rhythm (with Peggy Lee)
You Came A Long Way From St Louis (with Peggy Lee)
Don't Fence Me In (with The Andrews Sisters)

The Three Caballeros (with The Andrews Sisters)
Mr Gallagher and Mr Shean (with Johnny Mercer)
Wait Till The Sun Shines Nellie (with Mary Martin)

A Fine Romance (with Dixie Lee)

A Pretty Girl Is Like A Melody (with Al Jolson)
My Old Kentucky Home (with Al Jolson)
Connecticut (with Judy Garland)

They Say It's Wonderful (with Rosemary Clooney)
Let's Call The Whole Thing Off (with Rosemary Clooney)

I'll Capture Your Heart (with Fred Astaire)

The Road To Morocco (with Bob Hope)

Disc 2
Maybe You'll Be There (with Peggy Lee)
On a Slow Boat To China (with Peggy Lee)
In The Evening By The Moonlight (with Jolson)
Sam's Song (with Judy Garland)
Yah-Ta-Ta, Yah-Ta-Ta (with Judy Garland)
Blue Skies (with Jimmy Durante)
Stay With The Happy People (with Ella Fitzgerald)
A Dreamer's Holiday (with Ella Fitzgerald)
Shine/Dinah (with The Mills Bros)
Tea For Two (with Connee Boswell)
They Can't Take That Away From Me (w. Rosemary Clooney)
It Takes Two To Tango (with Clooney)
Small Fry (with Johnny Mercer)
Is You Is Or Is You Ain't My Baby (with Andrews Sisters)
If I Knew You Were Coming I'd Have Baked a Cake (with Bob Hope)

Lily Of Laguna (with Mary Martin)
I'm Falling In Love With Someone (w Francis Langford)
Till We Meet Again (with Patti Page)
Have I Told You Lately That I Love You (w. Bob Hope)
People Will Say We're In Love (with Trudy Erwin)
You're Just In Love (with Judy Garland)

I was very agreeably surprised when I listened to both these discs crammed full of radio material duets in lovely clear sound quality (with the exception of 'Have I Told You Lately That I Love You' which is a bit noisy). There are no notes with the set to indicate where it was produced and a number of titles have previously appeared on other labels. It is, however, extremely good value and well worth purchasing. Please note that 'Lazy Bones' is incorrectly described as 'Lazy River' on the sleeve. There are a total of 16 artistes shown in this 'The Essential Collection' series. Running Time: Disc 1 - 57.15 Disc 2 - 60.26.

Temptation **Castle PCD 10116** **Australia**
Temptation
On The Sentimental Side
Maybe
How Deep Is The Ocean
Pennies From Heaven
Too Marvellous For Words
Sweet Leilani
If You Should Ever Need Me
Where The Blue Of The Night
Someday Sweetheart

Out Of Nowhere
Sweet and Lovely
Please
Sweet Potato Piper
Stardust
Don't Be That Way
In My Merry Oldsmobile
I Have Eyes
Sweet Georgia Brown
Goodnight Sweetheart

The quality is very good and it's unfortunate that most collectors will have all these songs with the exception of 'Sweet Potato Piper' many times over. All the titles are of course great Bing songs. There are no notes with this album and no recording data. Running Time: 59.18

Swinging On A Star **Pavilion Records PAST CD 7065** **UK**
Swinging On A Star
Day Dreaming

San Fernado Valley
Mine (with Judy Garland)

Maybe
Don't Fence Me In (with The Andrew Sisters)
Sunday Monday Or Always
Ac-Cent-Tchu-Ate The Positive (with Andrews Sisters)
My Buddy
Is You Is Or Is You Ain't (My Baby) (with Andrew Sisters)
Darling Je Vous Aime Beaucoup
Lullaby
Too-Ra-Loo-Ra-Loo-Ral
I Ain't Got Nobody
Begin The Beguine
When My Dream Boat Comes Home
I'd Know You Anywhere
Put It There Pal
Somebody Loves Me
There's A Fella Waiting In Poughkeepsie
Pistol Packin' Mama (with The Andrews Sisters)
I'll Be Seeing You

To my knowledge, this is the fourth CD having this title and the second one to be included in this review - it can be all very confusing. Anyway getting back to things, this is an excellent quality CD with a nice combination of standards - 'Day Dreaming' (no one in my opinion has ever sung this Jerome Kern song better than Bing) and 'Darling Je Vous Aime Beaucoup' make their first appearances on CD. 'I'd Know You Anywhere' and 'There's A Fella Waiting In Poughkeepsie' also appear on a solely Bing CD for the first time. At the other end of the scale 'Swinging On A Star' has appeared on 34 CDs, 'Don't Fence Me In' (31), 'Too-Ra-Loo-Ra-Loo-Ral' (24) and 'Ac-Cent-Tchu-Ate The Positive' (18). I know some will be disappointed with the content but I like this album and I am sure I'll play it a lot. There are some informative notes including all recording data. Running Time: 64.22 mins. Price £10.99

I'm An Old Cowhand **ASV Living Era C AJA 5160 Cassette ZCAJA5147**

Don't Fence Me In (with The Andrews Sisters)
I'm An Old Cowhand
Silver On The Sage
Tumbling Tumbleweeds
El Rancho Grande
Along The Santa Fe Trail
San Antonio Rose
Who Calls?
Ridin' Down The canyon
Empty Saddles
The Old Oaken Bucket
Twilight On The Trail
The Last Roundup
Home On The Range (1933)
Take Me Back To My Boots and Saddle
When the Bloom Is On the Sage
After Sundown
The Singing Hills
Clementine
Deep In The Heart Of Texas
Pistol Packin' Mama (with The Andrews Sisters)
San Fernando Valley
Roundup Lullaby
We'll Rest At The End Of The Trail
Good-bye, Little Darlin' Good-bye

This is the very aptly named album that I mentioned briefly in the last issue of BING. With 25 classic western songs this is surely the definite Crosby CD where Bing is at home on the range. 'Who Calls?', 'We'll Rest At The End Of The Trail' and 'Good-bye, Little Darlin' Good-bye' make their debuts on compact disc and many other titles have only had limited exposure which makes this is a very attractive and worthwhile CD. The quality is throughout and it is a pleasure to listen to all these western favourites. Running time: 75.43 mins. Price £8.99

Bing Crosby At His Best - Blue Skies **Truetrax TRTCD151** **UK**

Waiting For The Evening Mail
I Wish You Love
Chances Are
Where Or When
What Is There To Say
Sunday
They Didn't Believe Me
This Can't Be Love
I Can't Get Started
I Guess I'll Have To Change My Plan
Try A Little Tenderness
What Is This Thing Called Love
Mandy
My Ideal
Don't Take Your Love From Me
(Love Is) the Tender Trap
Just Around The Corner
Crazy Rhythm
I've Grown Accustomed To Her Face
Come Rain Or Come Shine
She's Funny That Way
We're In The Money
Little Man You've Had a Busy Day
At Sundown

This is yet another compilation from Ken Barnes's 10th. Anniversary Collection 3CD set and for anyone who missed the original this is well worth purchasing. The title of the album is a bit confusing but the contents are excellent, particularly if the sound quality is as good as the wonderful original. Price £3.99.

Blue Moon **BMCD 3014** **Spain**

Watermelon Weather (with Peggy Lee)
My Baby Said Yes (with Louis Jordan)
South America, Take It Away (w. Andrews Sisters)
The Road To Morocco (with Bob Hope)

Day By Day (with Mel Torme)
Connecticut (with Judy Garland)
Mine (with Judy Garland)
Gone Fishin' (with Louis Armstrong)
Sam's Song (with Gary Crosby)
Don't Fence Me In (with Andrews Sisters)
I'll Capture Your Heart (with Fred Astaire)
Yah-Ta-Ta, Yah-Ta-Ta (with Judy Garland)
Put It There, Pal (with Bob Hope)
In The Cool Cool Cool Of The Evening (w. J. Wyman)
Pistol Packin' Mama (w. Andrews Sisters)
Ac-cent-tchu-ate The Positive (w. Andrews Sisters)
The Merry-Go-Run-Around (with Peggy Lee and Hope)
Road to Bali (with Bob Hope)
Chicago Style (with Bob Hope)
Play a Simple Melody (with Gary Crosby)
Small Fry (with Johnny Mercer)
Hot Time In The Town Of Berlin (with Andrews Sisters)

I am sorry that I can't comment on the quality of this CD as I only learned of its existence through a friend. Most of the titles have however been available for some time although 'Watermelon Weather' and 'Hot Time In The Town Of Berlin' are rarities.

High Society Soundtrack **Capitol CDP793787-2** **UK**

The contents of this CD will be well known so I have not listed them. Most collectors will know that the soundtrack of 'High Society' has been on CD since 1987 although it has never been issued in the UK; the other releases coming from Japan and the EEC. BBC Radio 2 heralded the release as the first time on CD and made it their album of the week from Monday May 8th. I have not purchased this particular issue but can vouch for the quality from what I've heard on the radio. Price £14.29

The Very Best Of Bing Crosby (3CDs) **Reader's Digest RDCD 921-923** **UK**

CD1 It's Easy To Remember
Where The Blue Of The Night
June In January
Red Sails In The Sunset
Pennies From Heaven
Sweet Leilani
I've Got a Pocketful Of Dreams
Sierra Sue
Only Forever
An Apple For The Teacher (with Connee Boswell)
Be Careful It's My Heart
The Road To Morocco
Just One More Chance
It's Easy To Remember
I'm An Old Cowhand
Blue Hawaii
Too Marvellous For Words
Mexicali Rose
San Antonio Rose
Please
Dolores
Moonlight Becomes You

CD2 Going My Way
Sunday Monday Or Always

San Fernando Valley
I Love You
I'll Be Seeing You
Going My Way
It's Been A Long Long Time
I Can't Begin To Tell You
McNamara's Band
Ac-Cent-Tchu-Ate The Positive (with Andrews Sisters)
Blue Skies

Alexander's Ragtime Band (with Al Jolson)

Easter Parade
People Will Say We're In Love (with Trudy Erwin)
Pistol Packin' Mama (with Andrews Sisters)
Poinciana
Swinging On a Star
Too-Ra-Loo-Ra-Loo-Ral
Don't Fence Me In (with Andrews Sisters)
The Bells Of St. Mary's
Put It There Pal (with Bob Hope)
You Keep Coming Back Like a Song
A Couple Of Song And Dance Men (with Fred Astaire)
South America Take It Away (with Andrews Sisters)
White Christmas

CD3 Thanks For The Memory
Dear Hearts and Gentle People
The Spaniard That Blighted My Life (with Al Jolson)
You Don't Have To Know The Language (w.Andrews Sisters)
But Beautiful
Far Away Places
Some Enchanted Evening
Autumn Leaves
Chattanoogie Shoe Shine Boy
Anything You Can Do
There's No Business Like Show Business
Whiffenpoof Song
Galway Bay
Now Is The Hour
Harbour Lights
Sam's Song (with Gary Crosby)
Play A Simple Melody (with Gary Crosby)

In The Cool Cool Cool Of The Evening (with Jane Wyman)
Zing A Little Zong (with Jane Wyman)
Count Your Blessings
Thanks For The Memory
Hoot Mon (with Bob Hope)
In A Little Spanish Town
Around The World
Gone Fishin' (with Louis Armstrong)

Although it is appreciated that the Reader's Digest have gone to the trouble of producing this very good compilation of The Best Of Bing', it is, however, a great disappointment that more material such as 'Dolores', 'You Keep Coming Back Like A Song', 'You Don't Have To Know The Language', 'Zing A Little Zong', 'Harbour Lights' and 'Hoot Mon' etc. were not included. Most of the other titles have appeared on CD at regular intervals. The quality is, however, first class and the set is generally good value at £29.50 available only through Reader's Digest UK.

Bing Crosby - The Bing Crosby Years (4 CDs) **MCA Records MVCM 18014-17**

CD 1
Where The Blue Of The Night
Out Of Nowhere
Just One More Chance
Stardust
The Moon Was Yellow
Soon
Me And The Moon
Too Marvellous For Words
Remember Me
Bob White
Alexander's Ragtime Band
You Must Have Been A Beautiful Baby
My Reverie
I Cried For You
Deep Purple
What's New
And The Angels Sing
Yodelin' Jive
Sierra Sue
You Made Me Love You
Dolores
I Don't Want To Walk Without You
Skylark
People Will Say We're In Love
Poinciana

CD 2
I Love You
Long Ago And Far Away
It Could Happen To You
There'll Be A Hot Time In The Town Of Berlin
Like Someone In Love
On The Atcheson,Topeka And The Santa Fe
I Can't Begin To Tell You
Give Me The Simple Life
The Bells Of St Mary's
Route 66
Day By Day
Night And Day
How Soon
You Don't Have To Know The Language
Ballerina
Careless Hands
Some Enchanted Evening
Way Back Home
When You And I Were Young Maggie Blues
Moonlight Bay
Shanghai
Watermelon Weather
Keep It A Secret
Young At Heart
Around The World

Disc 3
Love Is Just Around The Corner
June In January
It's Easy To Remember
Without A Word Of Warning
I Wished On The Moon
Sailor Beware
I'm An Old Cowhand
Pennies From Heaven
Sweet Leilani
The Moon Got In My Eyes
It's The Natural Thing To Do
On The Sentimental Side
I've Got A Pocketful Of Dreams
The Funny Old Hills
East Side Of Heaven
An Apple For The Teacher
Too Romantic
If I Had My Way
Only Forever
It's Always You
My Melancholy Baby

Disc 4
Swinging On A Star
Going My Way
Ac-Cent-Tchu-Ate The Positive
Aren't You Glad You're You
Welcome To My Dream
Out Of This World
You Keep Coming Back Like A Song
As Long As I'm Dreaming
Tallahassee
But Beautiful
I Kiss Your Hand Madame
Friendly Mountains
Once And For Always
The Donovans
Katrina
The Horse Told Me
Life Is So Peculiar
In The Cool Cool Cool Of The Evening
Zing A Little Zong
Hoot Mon
To See You

White Christmas
I'll Capture Your Heart
Constantly
If You Please
The Magic Window
Count Your Blessings
Dissertation On the State Of Bliss
All Through The Night

On the face of it, it would appear with 19 titles making their first appearance on CD that this would be a major set to add to one's collection. I, however, have it on good authority that much of the remastering is of a poor or fair sound quality particularly bearing in mind the cost. USA - $119-95 plus tax. Mind you I have not heard this CD myself and at that sort of price I doubt if I will.

GUEST APPEARANCES: For those who like to collect everything (and can afford to).

The Official British Legion Collection **EMI Records 7243 8 32880 212 UK**
50 Popular Songs For The War Years - 2 CDs

Disc 1
If I Had My Way
Anniversary Waltz
You Are My Sunshine

Disc 2
Moonlight Becomes You
I'll Be Seeing You
Swinging On A Star

It's good to see that the British Legion recognises Bing's immense popularity during the war years by including six tracks out of the 50 on this album. 'Anniversary Waltz is a rarity to CD but I have no idea of the quality as I've not been able to hear it and as all other Bing tracks have had regular outings on CD I was not prepared to buy it to find out. Price £14.99

VE Day - A Musical Celebration (2 CDs) **Conifer Records CDHD 306/7 UK**
Angels of Mercy
Ac-Cent-Tchu-Ate The Positive (w Andrews Sisters)

Yet another album cashing in on the nostalgia boom commemorating the 50th. anniversary of the end of the War, although this one has the Irving Berlin Tribute to the Red Cross 'Angels Of Mercy' getting another rare airing on CD (only the 2nd time). For those who like their nostalgia in bucketful's, there's a total of 49 tracks with artists such as Al Bowlly, Arthur Askey, Hutch, Robb Wilton, Vera Lynn, Deanna Durbin, George Formby, Bebe Daniels, Bette Davis, Anne Shelton, Mary Martin, Frank Sinatra and many others. It is good value at £9.99. Running time CD1: 75.21, CD2: 76.22

You Must Remember This - Various Artists **Conifer CDHD 265/6 UK**

This 2 CD set is the music from the TV programme having the same title which was screened over the VE Day period. Those seeing the programme will recall Bing's brief appearance virtually at the end singing 'Don't Fence Me In' which is his only track out of the 42 in the set. Again we are flooded with nostalgia of those far off days of the War with other stars including Vera Lynn, Glenn Miller, Frank Sinatra, Gracie Fields, Dinah Shore, Noel Coward, Max Miller and many more. The sound quality of the album is good throughout. Running time: CD1:62, CDII: 61.49 Price £14.99

The Best Of The Andrews Sisters **Music Club MCCD 199 UK**
Along The Navajo Trail
Have I Told You Lately That I Love You

This is a well put together album with a nice selection of 18 songs from other guest artists: Danny Kaye, Dick Haymes, Al Jolson and Carmen Miranda. The quality of this album is very acceptable. Running time 52.49 Price£ 6.99

The Best Of Fred Astaire **Music Club MCCD 204 UK**

I'll Capture Your Heart. *The only Bing track out of 18 on the CD. This is not your average 'best of" album and it has a nice selection of Mr. Astaire's renditions with very good quality reproduction. Price £6.99.*

Mel Torme - The Magic Of Mel Torme **Music Club MCCD 198 UK**

What a pity that the only Bing number 'Day By Day' is not of the best sound quality. I was disappointed as all previous Music Club discs that I've purchased have had no poor tracks. This CD contains classic recordings from the 40s and 50s and the later material is very good - with 18 tracks Mel Torme fans will still enjoy it. Price £6.99.

Other CDs with Bing tracks which I have not heard and therefore can't comment on the quality.

Joe Bushkin - The Road To Oslo - Play It Again Joe **DRG 8490**

Now You Has Jazz

Sail Away from Norway

This is a reissue of the record 'Joe Bushkin Celebrates 100 Years Of Recorded Sound' for which Bing re-recorded his two tracks in London on 4th. October 1977 just a few days prior to his passing.

What's This Thing Called Love **Past Perfect PPCD 78114** (S'Posin')

Hits From The Movies **Charly Records CDCD 1230** (Pennies From Heaven / Love In Bloom)

The Stars Salute Johnny Mercer **Charly Records CDCD 1238** (I'm An Old Cowhand)

The Million Sellers Vol. 2 **Charly Records CDCD 1229** (Swinging On a Star / Don't Fence Me In)

Duke Ellington And His Great Voices **Legacy/Columbia 66372**
(St. Louis Blues)

Capitol's Great Gentlemen Of Song Vol. 2 **Capitol CDP 7243 831775 2 3**
(True Love - with Rosie Clooney)

FROM MY CRYSTAL BALL I have spoken with John McNicholas about 'The Chronological Bing Crosby' and he still hopes that it will be released in the fairly near future. He has asked me to tender his apologies for the delay which is beyond his control. At the moment I can see nothing else new definitely coming through although I know that several issues are planned.

An apology is also due regarding the 'Bing Crosby Christmas Album' mentioned on page 46 of the last BING. The number should be 314-520211-2.

Once again I am indebted to Leslie Gaylor, Ernest Sutkowski and Phil Clarke for their continued kind assistance. If you see anything I have missed I'll be pleased to include it next time around if you send the details.

Jim Reilly

Announcement

The International Crosby Circle
30TH ANNUAL DINNER MEETING
MANSION HOUSE, ROUNDHAY PARK, LEEDS
SUNDAY OCTOBER 1ST 1995 3PM - 10PM

A cordial and warm invitation is extended to all ICC members their partners and friends to attend our anniversary dinner/meeting in the attractive setting of Roundhay Park, Leeds.
This special celebration will feature yourselves! With film contributions from Jim Reilly and schedule permitting a LASERDISC resentation by Ken Barnes. A celebration cake is planned and as always we wish to encourage members to bring along items for sale or exchange.

This is our 45th year as a club and we hope to see a record attendance
Please book by sending a cheque for £14.80 to Michael Crampton.
Tickets will be available for collection at the meeting.
Accommodation can be obtained by contacting Rydal Bank Hotel Tel: 0113 266 1178

FM Radio by General Electric — you hear the tones in all their "natural color" and beauty.

Conventional Radio — lacks color and richness. Something is missing.

BING CROSBY *appearing in* **HERE COME THE WAVES,** *a Paramount Picture. Star of Kraft Music Hall, every Thursday over NBC.*

Only FM radio captures the natural color of Bing's "Silent Night"

This Christmas, imagine hearing in your own living room, Bing Crosby's "Silent Night", so vibrantly alive, so thrillingly colorful, that you are tempted to applaud before you realize that he is not actually singing there before you!

It's only on FM radio that such a startling illusion is possible. And on the new General Electric FM radio you will also hear a thousand musical tones conventional radio loses . . . the fragile lacework of *overtones* that alone give to every voice and to every instrument their particular charm. All against a background of velvety silence . . . virtually free from static or station interference.

This is FM "Natural Color" radio by General Electric . . . the radio you'll want to own.

Conventional radio is able to re-create less than half of the tonal range you should hear. Delicate *overtones* are lost. But the new General Electric FM (Frequency Modulation) radio captures their glorious beauty . . . keeping all the delight music was meant to give.

General Electric built the first FM sets for the public. It owns and operates its own FM broadcast station. It is the only manufacturer to build FM complete . . . from station equipment to the radio set for your home. This unmatched experience in Frequency Modulation is your assurance that the coming General Electric FM will embody all that's best in radio.

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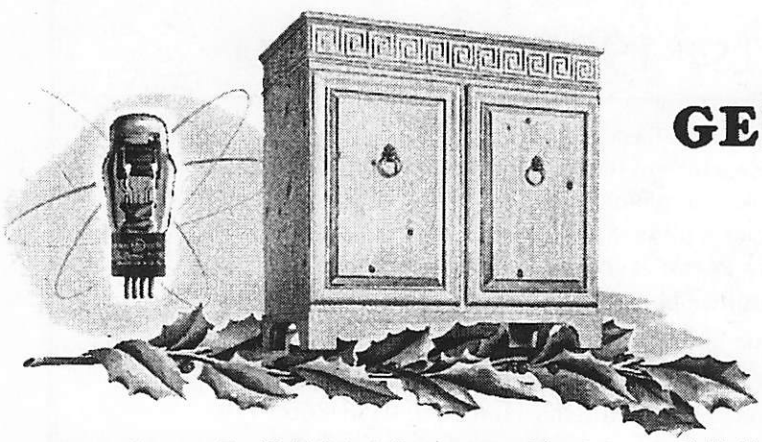

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